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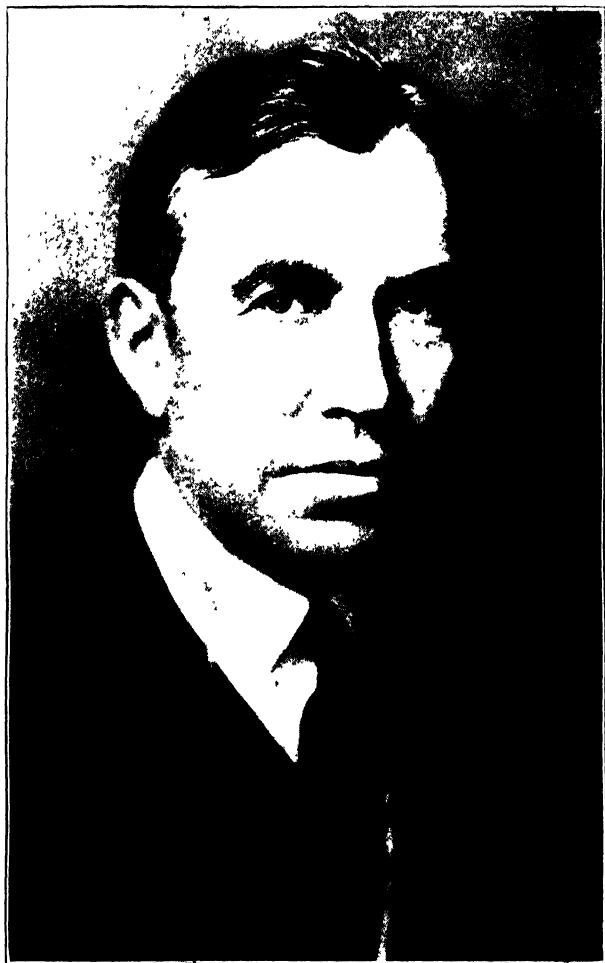
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JOHN HUSTON FINLEY

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VOLUME XXV
TUTORIAL GUIDE

DOUBLEDAY, DORAN & COMPANY, INC.
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PUBLISHERS' NOTE

THE genesis of the University Library lies in a compilation of "Little Masterpieces," the first of which were published more than twenty-five years ago. The material included in these volumes was selected by able editors and writers whose experience was great and whose taste was excellent. Out of the "Little Masterpieces" grew a course in liberal education which was known as the Pocket University, and out of the Pocket University grew, finally, the University Library.

The publishers most gratefully acknowledge their debt to the editors who compiled the original volumes: Bliss Perry, Henry van Dyke, Hardin Craig, Thomas L. Masson, Asa Don Dickinson, the late Hamilton W. Mabie, George Iles, the late Dr. Lyman Abbott, and others.

Some of the most important material contained in the Pocket University is, of course, included in the University Library but the sequence has been entirely changed and the scope of the work greatly broadened. Fully two thirds of the material is new and the literature of the world has been ransacked to find appropriate text to fit the basic educational needs of the modern public.

“The active life of any individual should be a continuous program of self education.”

MAX MASON
President, University of Chicago

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TUTORIAL GUIDE

THE UNIVERSITY LIBRARY

THE WISDOMS OF LEISURE

JOHN HUSTON FINLEY

WHEN Aristotle said that the main object of education should be to prepare for the right use of leisure, he had in mind the small proportion of the population—not more than one fourth—who alone had leisure. As a modern economist, writing of that period, has put it in a suggestive essay on Utilitarian Idealism, those of this class were idealists without utilitarianism, while the other three fourths were utilitarians without any idealism; they were slaves, unfranchised merchants and artisans. They had no leisure whatever. Their respite from labor was but to sleep or to rest that they might be able to work again. They had not even a taste of culture as defined by Matthew Arnold, which was “to know the best that has been thought and said in the world.” In the view of Plato and other ancient philosophers, those whose bodies were marred by the “vulgar business” of the mechanic arts, handicrafts, and trade had their souls also bowed and broken by them. And if one of these “uncomely people” sought self-culture, he was likened to a bald little tinker, who is “rigged out as a bridegroom about to marry

the daughter of his master, who has fallen into poor and hopeless estate." I once found somewhere a single line of an old Spartan poet of the sixth or seventh century B. C. which ran:

"There was a ditcher was a King—"

but even he had doubtless no preparation for his period of release from the spade and so passed his royal time as unculturally as if he had continued to dig ditches all his days.

By contrast with this ancient civilization, we now live in a world in which everybody is expected to share in some way in its labor, but a world in which nearly everybody has more or less leisure—some, as children and women especially, under compulsion of the state, some under the restriction of labor organizations, some under the temptation of idleness, some under the repelling influence of their occupations, some under the love of freedom from responsibility, and some because of physical or mental inability to labor. But at any rate, all, or practically all, have some leisure, or spare time, after an adequate time of sleep and a dutiful time of work—those of greatest wealth or in positions of highest honor and so of greatest responsibility having usually the least, and those who are doing the workaday work of the world the most—except the sluggards, the parasites, and the vagrants at one extreme, and those at the other whose labors are all leisure because pursued out of love for the task or occupation.

How the lives of laboring men in our state of civilization are ordered, their days apportioned, and their leisure time spent is suggested by a statistical summary of a survey recently published by the London *Daily Herald*, a British Labor Party paper. It is assumed in this tabulation that all, by reason of their strength and health, live a few months beyond the threescore and ten. Except for the two items which carry them beyond the Scriptural span, the reckoning is in solid years of continuous days and nights. It is as follows:

Sleep	23	years
Sickness	$1\frac{1}{2}$	"
Washing	}	$2\frac{1}{4}$ "
Shaving		
Dressing		
School	$1\frac{1}{4}$	"
Reading	7	"
Play	$1\frac{3}{4}$	"
Entertainment	$\frac{1}{2}$	"
Walking	$2\frac{1}{4}$	"
Idling	$2\frac{1}{2}$	"
Sundries	7	"

These fill out the threescore and ten years, but fifteen days are added for "waiting for trains" and sixty days for "sweet-hearting." For Americans, certain modifications of this schedule are obviously necessary. The "school" time should be increased, the "walking" time reduced. The time spent by the Britisher on "entertainment" cannot be as much as that devoted by the average American to enjoying himself or "passing the time" at

the theater, the concert, or the "movie," or as an observer at games. "Idling," too, is probably less here, unless purposeless and futile activity is included with inactivity.

It is a shocking fact that one spends only a little less than a third of one's life in sleep. We do not yet know what, if anything, is gathered in that state by the unconscious self for contribution to the wisdom of the conscious self when it awakes. It seems waste time—precious time spent just to keep the physical machine in order. Blessings have been invoked on the man who first invented sleep in the gratitude of billions of others than Cervantes, for it has furnished the coin that purchases all the pleasures of the world cheap and the balance that sets all even. But he will deserve better of mankind who will invent a means of refreshing the body and the spirit of man without giving up consciousness or taking out time in this great game of life for sleep and sickness, and putting in substitutes. Despite the reports of individual feats in resisting or postponing sleep, there is as yet, however, no assurance that men and women generally can live efficiently through the expected span of life with less than the twenty-three years out of the seventy for sleep.

The next large item is "work," which is five years less than the "sleep" item—only eighteen years compared with twenty-three—which is due to the fact that there are years at both ends of most lives (and at one end of all lives) when there is much sleep and no work. I was as a boy out on

the prairies brought up on the song: "Work for the night is coming." It urged us to work through the morning hours, to work while the dew was sparkling, to work 'mid springing flowers, to work even through the sunny noon and then to work on (in violation of our present eight-hour day regulations) till the last beam faded "faded to shine no more." But it was a joyous song. The only sad line in it was one which regretted that the night was coming on "when man works no more." Gradually, however, that work day has been shortened till now millions have only forty-four, forty-eight, or fifty hours of work a week out of the one hundred and sixty-eight hours, from which (to use the phrase of Arnold Bennett in his "How to Live on Twenty-four Hours a Day"), they may "spin health, pleasure, money, content, respect and the evolution of an immortal soul."

Fortunate are they whose work in life is such that they can spin all these things out of their vocation, who find in their work the opportunity and the urge to develop themselves, physically, intellectually, and spiritually—who find the means of livelihood in doing that which they would choose to do of all things if there were no compulsion to do, who find in their work their perpetual holiday, or continuous leisure interrupted only by sleep.

Among those, too, are they who are described in that immortal essay on labor and leisure, the Book of Ecclesiasticus, as having joy in perfecting their works. Here is the brief and picturesque catalogue beginning with the farmer:

He that holdeth the plow, that glorieth in the shaft of the goad, that driveth oxen, and is occupied in their labors. . . . He will set his heart upon turning his furrows; and his wakefulness is to give his heifers their fodder. So is every artificer and workmaster, that passeth his time by night as by day . . . cutting gravings or signets and wakeful to finish his work. So is the smith by the anvil . . . the vapor of the fire wasting his flesh—wakeful to adorn his works perfectly. So is the potter . . . turning his wheel about with his feet, applying his heart to finishing his glazing. . . . Without these shall not a city be inhabited. They will maintain the fabric of the world, and in the handiwork of their craft is their prayer.

But even these, as was true of the Greek helot, who did not have this deep satisfaction of perfecting his works, had not the wisdom that "cometh by leisure." They had no opportunity to "apply their soul," they could not declare instruction and judgment. Even Edmund Burke found justification for an aristocratic government in this lack of wisdom that came of lack of leisure.

To-day, however, though millions can have no satisfaction in perfecting their works, in adorning their works perfectly, since they make only a fractional part of a shoe or a locomotive or do nothing but lift or press a lever or push a button or repeat unendingly some one simple process and so can have no personal satisfaction in the completed article or work, whatever it may be, they do have free time, leisure, in which to perfect themselves through cultivating their minds, by developing

skill in some avocation, or by giving some service in helping others to make the most of themselves.

Those millions who cannot now say their prayer in the handiwork of their craft, must, unless they are to descend to a lower order of beings in the world of continuing creation, find a way to express that aspiration in the time which the shortened hours of labor give; for we cannot, if we would, go back to the days when everything was done by hand or primitive tools, when the artificer and the workmaster passed their time by night as by day, when the smith was wakeful through long hours just to adorn his works perfectly and the potter applied his heart to finish his glazing, when, in short, men who were denied the leisure of the scholar, the soldier, the priest, found the means of aspiring expression in their work.

With twenty-three years of sleep and eighteen years of work and one and one-half years at school—which is derived from the Greek word meaning leisure—for school was originally looked upon as the place of leisure and of preparation for further leisure—and three years in eating, one still has left for one's free use over twenty-four years or more than a third of one's life which one, if in health, may spend in the companionship of whom one will, whatever one's place in the planet if only one is literate and has the great books of the ages at his elbow, or within reach in some library shelf. Even with additional years taken out for play and entertainment and attention to the outward appearance of our several selves, we each

have twenty full years for the last item in Arnold Bennett's list of the potential products of time when used as capital by a human being, "the evolution of an immortal soul," or as my boyhood catechism put it "to glorify God and enjoy him forever," this being the "chief end of man." For this third, it may be said, a man exists, for certainly it is not merely to sleep or to work just to keep soul and body together, unless indeed we keep the body in healthful condition just for the sake of the soul.

E. S. Martin, that beloved modern philosopher, who has written for so many years about life in the periodical which bears the same name as that precious possession, once wrote an editorial entitled "Cog Life Not Enough," putting this view of life in the language of this age of machinery in whose American landscape the gasoline station has become the most generally conspicuous object:

In these machine-made days everybody ought to have spare time and waste it on something that won't pay except in the good it does his character. In that way, or in ways like that, he may save himself from shrinking up into the dimensions of a cog.

Be a cog, of course. It is the way to make a living. But don't be satisfied with mere cog life. Have an art or something. Have a soul, and feed it in your spare time. Peoples behave as though their souls could go without gasoline. One reason why people go crazy is that their souls are so underfed.

Really, the only important thing machinery

does for the world is to give us spare time—if we have sense enough to take it. . . . With economy of sleep and food, Mr. Edison is able nowadays to save for himself eighteen spare hours a day. It has been good for his character, and is probably a leading reason why he has come to be so much respected. He is a cog, but only for about one twelfth of his time. The rest of his time he uses for himself.

We cannot all hope to do as well as Edison and have eighteen hours a day to spare, but we should have what we can and waste it for our good, even though we have to apply ourselves uncomfortably hard in our cog hours.

For it is not in the narrow cabin, six feet square, to quote the famous simile of "The Bishop of Blougram's Apology," that we must all cross the ocean of this life—just for the sake of reaching the other side—a cabin where there is room for only the bare sea furniture, the equipment for vocation. Everyone really has space for what he wants most to take with him: not always perhaps for the physical pianoforte, the "shelf of Balzac," the "little Greek books they get up so well in Leipzig," the "framed Correggio's fleeting glow," but certainly space for such satisfactions as those give, in more compact form, if only he insisted and persisted in taking them along.

The chief though of course not the only means of associating ourselves with the greatest of all the ages is the written word—through reading. It is to be inferred that the average man in England gives seven solid years to reading. This is cer-

tainly more than the average American spends, for it means at least three hours a day from the time that the child begins to read till the eyesight grows too dim for reading. With an hour for the daily papers and the Bible (two essentials are keeping up with the word which is made new every morning and the other for keeping one's eternal perspective) one can, with two more hours daily, keep in touch in the course of a lifetime with all that may engage the thought of the human mind to the enrichment of life.

Doctor Buttrick, the president of the General Education Board, in relating his own experience to President Eliot of Harvard University, of finding to his surprise and horror that only three out of thirty men of a so-called "literary club" to which he belonged had read a serious book during thirty days. "That would be," said Doctor Eliot in reply, "a high average for the graduates of Harvard College"—and if so for Harvard, probably as high an average for the graduates of any other American college. The sage of the General Education Board went on to observe that, if one cannot say at the end of any calendar year: "I have learned more than during any previous year of my life," one does not belong with the immortal company called educated persons, even though one were graduated *magna cum laude*.

The university of life awards no degrees till death, which is the end of the course. He who stops short of struggle for more of the truth till his powers are palsied cannot be said to have made the

most of his life. Some find that infinite stretch before them in their chosen or compelled field of earning their livelihood; they cannot keep up with the literature in their own respective fields, that is, with the prescribed courses; but the great multitude of men and women are free to range in many fields; innumerable electives are open to them, and they are their own teachers, except for what they can themselves get from the printed word. Abraham Lincoln had a total of only one year of formal schooling (and as many as five teachers in the course of that one year), but in order to learn what demonstrate meant, he mastered, at the age of forty, all the propositions of Euclid, and without a teacher.

This collection is not a curriculum of what Joseph Conrad in his preface to "The Nigger of the 'Narcissus'" (which the reader will soon come upon in the course of his daily reading) called the university of the thinkers and scientists "who speak authoritatively to our common sense, to our intelligence (and always to our credulity)"; it is rather the initial course in the university whose curriculum is furnished by those who speak to "our capacity for delight and wonder, to the sense of mystery surrounding our lives, to our sense of pity and beauty and pain, to the latent feeling of fellowship with creation—to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts . . . which binds together all humanity—the dead to the living and the living to the unborn."

It is to such a university that this collection invites—to the wisdoms which come only by leisure in the company of those who have the art to compel men whose hands are released every day from the work of the earth to glance “entranced by the sight of distant goals” about them at the surrounding vision and behold the truth of life that is there. I once heard that beloved critic, Dr. Hamilton W. Mabie, liken himself to a signboard at a roadside pointing the way to good literature. This collection is as the mansion of letters, of good literature itself, which one may enter for a few minutes every day, away from the labors and diversions of the immediate environment, and find that which gives one a sense of large freedom even though it binds one to all humanity. Hamilton Mabie is but one of the several critics who have pointed the way to it.

Walter Rathenau, whom I went to Berlin to see (and it proved to be but a short time before his assassination), in order that I might inquire more specifically as to his way to culture (the general direction of which was indicated in his little book on “The New Society” that I had picked up in London) described the “interchange of labor” as the fundamental condition. Every man engaged in mechanical work was to have claim to do a portion of his day’s work in intellectual employment, the counterpart being that every brainworker was to be obliged to devote a portion of his day to physical labor. In America, at any rate, we have a labor condition which makes it possible for most

people of intellectual capacity but who are in mechanical labor to have intellectual employment, for they have the "leisure day" which is as long as the "work day," though it is so generally spent as the idle margin of the "work day" or the drowsy margin of the "sleep day." With the other side we have not at the moment concern. The thing that Walter Rathenau stressed in almost the identical phrase which Lord Haldane had used in a conversation that I had had with him only a little time before when in London, was "the development of the human soul" (the very thing that the book of ancient wisdom said the farmer, the workman had no time for). Lord Haldane's prime interest was in its expression "adult education." Walter Rathenau's was "intellectualizing the day's work." It is on that road that this collection would set the minds of as many persons as possible—a daily pilgrimage of the mind such as I have suggested for the feet of my world league of walkers, who are expected to travel at least a thousand miles a year (or three miles a day), even though they may not leave their own familiar streets or highways or trails in doing so.

But how many of us, inquires Mr. George W. Alger, who has recently written of leisure as a permanent factor in our life—how many of us are fit for a leisure world? How many of us would be proud of the way we meet the test of leisure? "Yet leisure is our doom!" Yes, a doom if we squander it, but a boon if we invest it. I have often quoted the prayer of the mill girl, Pippa,

whom Browning makes to pass in the few hours of her one day of leisure in all the year beneath the windows of the supposed "four happiest ones" in the town, to rebuke their intemperate use of leisure, their vicious idleness and their inconsiderateness of the increasing labors of others, as suggesting the sort of prayer with which everyone should approach his or her hours of leisure:

Oh, Day, if I squander one wavelet of thee
A mite of my treasure
The least of thy gazes or glances,
(Be they grants thou art bound to, or gifts above
measure)
One of thy choices or one of thy chances,
(Be they tasks God imposed thee or freaks at thy
pleasure)
My Day, if I squander such labor or leisure,
Then shame fall on Asolo, Mischief on me!

It is this prayer, this leisure petition, that I would have said for:

All other men and women that this earth
Belongs to, who all days alike possess

And such a prayer needs to be said more religiously than the personal *efficiency* prayers that are prescribed for labor, for it there are no orisons in our pragmatic educational litany except "*laborare est orare*," there will be nothing to "leaven what were all earth else with a feel of Heaven."

But to such a prayer should be added a more or less definite planning for the use of the leisure,

else, despite every good purpose, there will be squandering of the precious possession. In these days, universal attention is given to financial budgeting, but for individual human happiness and individual intellectual prosperity, it were better if as much attention were bestowed upon budgeting our time. Benjamin Franklin said that the waste of time for want of planning its best uses is the most costly expenditure of our lives. For millions, the work time is budgeted to the last minute. Unless the increasing leisure time is treated with self-disciplinary rigor, it is likely to be dissipated and so lost, not only to the individual who possesses it, but to the social and industrial organization of which he is a unit. Such budgeting, to be effective, as is true of financial budgeting, requires planning but above all persistence in daily pursuit of the plan. So the counsel to those who include this item in their time-budget is to "keep to the budget." We cannot shorten much, perhaps, as I have said, our sleep day; we cannot, for the present, shorten our work day, unless we are resolved all to live more simply or are able to get our machines to work even more efficiently for us: It remains to make the most of our leisure day, to practice intellectual and spiritual efficiency in this free time as we attempt economic efficiency in the work time.

Years ago, I heard for the first time the great Paderewski play, and I went out of the concert hall with these two thoughts; first:

The marvel that a human mind
Should transmute into sounds, through hands,
What other minds, discarnate now, have dreamt
From out the air, into such symphonies
As God with all his earth-orchestral range,
From cataract, through soughing wind, to lark,
Could not produce——

And second, this:

A sense of clear rebuke
To idle, sloven, ineffectiveness,
In every movement, practised till it seemed
As perfect as an orchid or a rose,
True as a mathematic formula
But full of color as an evening sky!——

That is, first, the marvel that a man or a woman can do such wonderful things; and second, the disappointment that most of us do not do more. For the most of us waste enough leisure time to make ourselves musicians, artists, scholars in one or many fields of human interest, able to minister in our avocation to human happiness even beyond that which we can do in our vocation—or at any rate do more for the development of our own capacities, and so to approach our “possible perfection,” which must after all be our first duty; for it is only so that we can be of highest help to others in approaching their possible perfections.

The wisdom that cometh by leisure is not to come by an idle, purposeless leisure. The wisdoms of leisure are the fruits of the constant application

of one's soul, to use again that phrase of ancient writ, in one's free time, And this collection is but an invitation to that right use of leisure which, as Aristotle said, is "the chief end of education."

THE UNIVERSITY LIBRARY AND ADULT EDUCATION

I

ONE of the most pleasant steps in advancement that our age has taken is the fact that we have happily and completely recovered from the idea that it is possible to take a few years out of our lives and learn in them all that we need to know. Formerly only college professors and their ilk held the secret that all of life, if it was to be lived to the full, had to be a continuous process of learning. Now everybody knows it, and the educational facilities which have been created to serve the average man and woman are so excellent that to-day the equivalent of a college education is within reach of everyone who has ambition enough to take it. It is equally important to observe that the college graduates themselves have at last waked to the knowledge that commencement really means *commencement*, that what they have learned in college is how to teach themselves.

The force of the movement for adult education is tremendous. The leading colleges and universities are realizing that they have a responsibility toward the home student as well as toward the resident student and there are so many agencies at work in the field that books might be written, in fact, books have been written about them. We

should like to discuss them all, but we shall have to confine ourselves here to the relation that the University Library bears to this great and significant movement.

The University Library was especially made for those people, whether college trained or not, who wish to add to their knowledge or to review what they have already learned. Most of them have no time for it. Comparatively few of us have time to do more than we are already doing but we can always, if we set our minds to it, find time for anything that we particularly want to do. We simply take the time that we are now using for something else. The time you find for this course may be the half hour you spend on a train or a street car on your way to and from work. It may be the half hour before you go to bed, or it may be, if you are at home, the small quiet time that comes in the middle of the morning like the still spot in the middle of a cyclone. It may be that you will have to assemble it out of scraps scattered through the day—ten minutes after lunch, ten minutes before dinner, ten minutes before you go to bed. It does not matter, so you find it somewhere. Nor does the place matter, for the volumes of the University Library are small enough to be carried with you, wherever you go. What is necessary is for you to take yourself firmly in hand, and promise yourself and keep the promise, that you will for half an hour a day devote yourself to a careful reading of the University Library. If you find that it is going to take you two years instead of one to finish the

course, do not let that bother you. It is better to travel slowly than not to travel at all. And if you find some by-path which is irresistibly appealing, forsake the Library for a while and follow it. The notes under the names of the authors in the Biographical Index will show you how.

In examining the volumes you have no doubt noticed that they contain selections from the most notable authors of all time, that the selections include fiction, drama, poetry, history, biography, essays, and science; you have probably also noticed that they are arranged so as to make up a complete year's reading, that each volume is balanced, and that, wherever it has been possible, selections have been placed on the days for which they were peculiarly suited. To illustrate: On Labor Day you have Edwin Markham's "The Man with the Hoe," William Morris's "The Voice of Toil," Amy Lowell's "Madonna of the Evening Flowers," and Thomas Carlyle's essay on Labor in which he tells you, among other things equally wholesome for you to hear, that "there is always hope in a man that actually and earnestly works; in idleness alone is there perpetual despair." On the Fourth of July you have the Declaration of Independence (Have you ever read it, honestly, now, from beginning to end?) and Walt Whitman's "I Hear America Singing." On Bastille Day you have the battle song of the French Revolution and a story by Charles Dickens of the life of a prisoner in the Bastille. On Dominion Day (July 1st) you have a group of Canadian poems, includ-

ing "Two Hundred Years Ago," by William Drummond, "The Voyageur's Song," by John F. M'Donnell, and "Canada," by John Campbell, Duke of Argyll. On Columbus Day you have Joaquin Miller's tribute to Columbus and Columbus's own story of his discovery of America. And you have appropriate reading on St. Patrick's Day, Mother's Day, Armistice Day, Flag Day, Christmas Day, Memorial Day, and many others.

Wherever it was feasible, selections from the works of famous authors were placed on their birthdays. On Washington Irving's you go fishing with him; on Huxley's you follow him into a new world through a fascinating discourse on a piece of chalk; on Helen Keller's you enter with her into her struggle against the prison walls of blindness and deafness; on Clemenceau's you take half an hour off with the "Tiger" of France and read a delightful, ironic story called "Simon, Son of Simon"; on Ernest Thompson Seton's you read two nature studies, one of wild geese, one of an outlaw horse; on Thomas Hardy's you listen to an appreciation of Hardy by Dr. Henry Seidel Canby and then read aloud two of Hardy's poems; on Kipling's you go with him into a native hut in India; on Benvenuto Cellini's you sit at his feet while he tells you, very proudly, for everybody said he could not do it, how he made his statue of Perseus. Many other birthdays are similarly attended by interesting, vivid, or exciting events.

In some instances selections are placed together because each makes for a more thorough apprecia-

tion of the other. Julian Street's "Mysterious Japan" is followed by "A Daughter of the Samurai" by Etsu Sugimoto, a native of Japan, who has lived long enough in America to understand the temper of our country as well as her own. Archibald Rutledge's "Wild Life on Bull's Island" is followed by Edgar Allan Poe's "The Gold Bug," which is laid in the country which Mr. Rutledge describes.

In most instances the complete essay or the complete poem or the complete story is given. Where this was not possible episodes as nearly complete in themselves as the nature of things would allow are given. All of Maeterlinck's "Pelléas et Mélisande" is here; all of Conrad's "Youth," all of "The Ballad of Reading Gaol," all of "Tartuffe," all of many other masterpieces equally famous.

II

If you should find that your first readings are not conspicuously agreeable, you must not be disappointed or discouraged. It may be that the sense of duty is tagging at your heels (you'll get rid of that after a while) or it may be that your taste for literature is not developed. You must remember that you are not after an idle amusement for an idle moment. You are trying to absorb into yourself that part of our literature which has been thought fine and beautiful enough to be handed down from one generation to another, in some instances, for more than two thousand years.

This literature is the most lovely of all the ornaments of our civilization, but you must not let yourself be overwhelmed by it. If you find that you do not like a selection, admit to yourself (though you need not to any one else) that you do not, though the author be Shakespeare himself. The majority of people who say they like Shakespeare have never really read him, and only say it because they think it is what they are supposed to say. Be honest, but be sure that you have first read carefully enough to know the author's meaning. Until you have done this you are not capable of judging. It is this way, and this way alone that your taste can be developed. You will not be aware of it while it is going on, but presently you will discover that books you once thought wonderful have gone flat and insipid and at the same time you will make another discovery which is far more exciting, and this is that books you once thought beyond you are now at your elbow inviting you to be their friends.

Many other rewards are waiting for you. You will find that you have something to refresh you when you are weary, to entertain you when you are dull, to comfort you when you are sorrowful, and at all times to enrich your mind and broaden your experience far beyond what you could hope to have if you depended entirely upon the meager events of your own life. You will find yourself looking forward to solitude no less than to companionship, and you will find that you are a much more agreeable companion for yourself and your friends than you used to be. You will find that a

glory and a romance have come over the drabest moments and the somberest places. You will find that you have a new power of judging world events, of judging current authors, of judging people, for you have a new standard to measure them by. You will find that new goals lie open before you, and that something is giving you courage to go toward them.

There would not be half the satisfaction in discovering this wealth if it were to stay shut forever within yourself. Most of the fun of owning something comes from sharing it. It is to help you share what you learn from the University Library that Mr. Frank Home Kirkpatrick has written on "The Art of Public Speaking." The title of his article may, at first glance, be misleading. It is true that Mr. Kirkpatrick writes about how to speak from the platform and from the banquet table, which is something everyone needs to know, but it is also true that he considers *all* speaking public speaking and what he has to say applies to making one's ordinary conversation effective as much as it applies to effective speaking on more formal occasions.

It would be possible to continue for many pages on the benefits which may be yours through the University Library. There is no limit to what you may have; the treasure is here. How much of it you take depends upon you. It is with you then that we leave it.

THE ART OF PUBLIC SPEAKING

FRANK HOME KIRKPATRICK

[Mr. Kirkpatrick is one of the best known authorities in the field of public speaking. He is the author of "Public Speaking, a Natural Method," and of "Oral Interpretation of Literature." He is principal of the Toronto Conservatory School of Expression, and is a special lecturer in public speaking in McMaster University and the University of Toronto and other distinguished institutions of learning. This article, which contains the heart of his method, will be useful to everyone who has to speak in public; and no matter what kind of speech one has to deliver he will find helpful hints here on how to deliver it in the most effective way.]

THE IMPORTANCE OF SPEECH

Man is the only creature furnished with the power of speech. He is the only creature, also, endowed with ability for sustained and logical thinking. The coördination of these two faculties in the human being is evident to any reflective person. Man is endowed with the power of speech, in order that he may communicate his ideas—the product of his thinking—to others with precision and intelligibility. Imagine an individual deprived of the power of speech! What a calamity it would be! How tremendously he would be handicapped in his relations with others! When one considers its great consequence, is it not amazing that more attention is not given to scientific training in the oral communication of ideas or speech in our educational systems?

PUBLIC SPEAKING

Speech, under every circumstance, whether in conversation, at the counter, in the club, at the banquet table, from the platform, or at a committee meeting, fulfills one purpose, the communication of ideas, serious or trivial. In each case one or more hearers is implied. Therefore, in every situation speaking is in public. Under all circumstances it is public speaking. And this is the conception that holds at the present time, that public speaking is not a form of speaking for special occasions. Effective public speaking, then, may be defined as clear and vigorous thinking clearly and vigorously expressed.

DELIVERY

The conclusion that all speaking is public speaking has a very important bearing upon the nature of delivery. If all speaking is public speaking, there can be but one standard of delivery. By a standard, I do not mean a rigid, unvarying form to which everyone who essays to speak must subscribe if he would speak acceptably. When a fixed standard is imposed individuality is swallowed up in uniformity and artificiality. What I do mean is a form varying with each individual, but originating in each case from the same principle or basis. Such a standard does not hamper the free play of personality.

Now, what is this very desirable standard for public speaking? The form that the impulse to expression spontaneously and naturally takes in the desire to communicate ideas must be the correct standard. Such a standard will have a positive and a negative merit. It will be sincere and it will not be artificial. What is this most spontaneous and

natural form? Conversation. This writer assumes that the so-called "public speaking" is, in every particular, essentially the same as conversation, or more accurately a "talk," since a "talk" is the communication of ideas by one person to others, while a conversation implies the interchange of ideas.

The conversational form is simple, unostentatious, direct, intimate, and natural. It is effective in the highest degree, for in conversation ideas are most clearly impressed, and that is the great test of effective speaking. That you can remember for years what has been told you, even in a casual conversation, is the most convincing proof of its quality of effectiveness.

The style of a certain American statesman in public address will ever be for me a most delightful recollection. He was a rare example of the charming, interesting, and compelling qualities of simple and animated conversational delivery. He spoke as "a gentleman would converse." When he appeared before an audience he walked easily, naturally, and with simple dignity upon the platform. He took his hearers by the hand, as it were. His position on the platform caused him no concern. He spoke from anywhere. He began in a simple, deliberate, straightforward way. He conversed with his audience, intimately but not familiarly, and upon the plane of the average hearer. It was as if he said, "Come, let us reason together." His simple manliness, naturalness, directness, culture, and sincerity captivated any audience. His concern appeared to be, "Have I something to say?" "Have I confidence in it?" "Can I persuade my hearers to accept it?" He always commanded such respect that, when he finished, his hearers felt with one accord that, as a distinguished orator said of a great contemporary, "True nature seemed to

speak all over him." Some speakers hesitate to adopt the conversational standard for fear that they will not be able to impress their ideas upon the minds of their hearers. This is a mistaken fear. Have you not had this experience? You have listened to a clergyman make the announcement of the next week's church activities and then preach the sermon. The announcements were made and discussed in a natural, businesslike, purposeful manner and in a conversational voice. The sermon was delivered in an ecclesiastical manner and a ministerial tone. You carried away from the service a clear impression of the announcements. Did you retain the same clear impression of the sermon? Which type of delivery is the more impressive?

There are many unfortunate misconceptions about delivery. There are those who think that a speech, to be eloquent, must be rhetorical and declamatory. They assume that it is essentially different from conversation or natural speech; that it is a special gift or an unusual form of oral expression. This wrong understanding of the nature of public speaking has been very unfortunate in its results. It has led to apprehension, self-consciousness, mental confusion, and often speechlessness on the part of those who would, and should, practise it. It has been customary to seek to overcome the difficulty by the superimposition of elocutionary rules. This has merely aggravated the trouble by introducing the element of the artificial. A fitting answer to these misconceptions is the sententious description of the effective delivery of Wendell Phillips, "It was simple colloquy—a gentleman conversing."

There are those who fear that conversational delivery robs public speaking of the necessary vigor and intensity. You frequently must have heard

in conversation someone criticize keenly some matter of which he disapproved, or advocate animatedly a question concerning which he felt intense conviction. Your recollection must be a convincing refutation of this misconception.

Some, and I trust they are few, regard slovenliness and crudeness in manner and language as characteristic of naturalness. They are not. They are unfortunate and censurable mannerisms, at once distracting and repelling to the hearer. True naturalness neither distracts nor repels.

A person upon whom I was urging the desirability of adopting the conversational standard demurred on the ground that he could not be heard except when speaking to a few hearers near him. The following incident proved to be persuasive evidence to the contrary. A short time ago I was conducting one session of a class in an auditorium that seats about three thousand people. In this auditorium are two galleries. One of the members of the class is of an extremely nervous temperament. So self-conscious was he on this occasion that I actually could not hear him at a distance of ten seats from the platform, on the ground floor. When I called the next speaker to the platform the one to whom I have just referred offered to go to the back of the top gallery to see if the voice of the student on the platform would carry that distance. In a short time, to my surprise, he informed me in a well-modulated voice and in words I could readily distinguish that he could not hear the speaker. What does this prove? Simply this, that the voice carries best upon the medium or conversational pitch and when the speaker assumes the natural and self-possessed attitude toward his hearer that he does in conversation.

Is it not remarkable that one person will *converse* with a number of others quite naturally, but

when he addresses a gathering in what is known as a public speech, he will key his voice much higher than its customary pitch and shout? To make another application of an illustration I have already used, you may recall how conversationally some clergyman made the announcements but how loud and strident his voice became as he preached the sermon. Yet you could hear the announcements distinctly. He would have considered it absurd to convey the facts of the announcements in loud and strident tones. Why did he not regard it equally absurd to express the ideas of his sermon in this manner?

There is a prevailing misconception that to be heard in a large space, such as that of an auditorium, the public speaker must raise his voice and bellow. The fact of the matter is, while a volume of harsh sound can be heard, ranting confuses the hearing, shocks the sensibilities of the hearers, and interferes with the distinctness of the utterance of the words.

Where, under circumstances other than those of public speaking, do we find loudness and stridency? In excitement, lack of control, and anger. In other words, under physical, and a low order of emotional, agitation. But public speaking is primarily an appeal to the reason. Therefore, shouting or ranting, which is essentially an expression of emotional and physical excitement, is not the correct means of securing carrying power of voice in oratory.

A voice that carries well in public speaking may be described as one that can adapt itself without tension to any distance demanded by the ordinary conditions of speech-making; and can convey the thoughts so intelligibly and express the words so distinctly that the hearers can appreciate and distinguish plainly and without strain everything

that is said. Such voice production is conditioned upon physical ease, natural pitch of the voice, and intimacy with the audience. When, in talking to others, are we physically at ease? In conversation. When do we speak upon our natural and customary pitch? In conversation. When do we speak simply, directly, and intimately to others? In conversation.

The conversational standard for public speaking is the basis of good carrying power of voice. If the speaker will talk to his hearers personally and intimately, if he will realize that he is speaking to every member of an audience, his voice will carry to every part of any auditorium in which he may be called upon to speak.

Finally, I would urge the necessity of clearness in articulation and enunciation for public speaking. We have been afflicted too long with a slothful, indifferent, badly enunciated, and poorly articulated emission of flaccid sounds.

An audience is made up of the same individuals a speaker converses with in ordinary social intercourse. He should approach them with the same ease, freedom, and self-possession; assume toward them the same attitude of understanding and favor; distribute his attention by looking from one to another in friendly interest; speak on his medium or natural pitch; and have the same lively sense of communication that he maintains in enthusiastic conversation or in spirited discussion. An audience is a neighborhood. Be neighborly!

The standard for public speaking—conversation—makes quite as important an appeal to the eye as to the ear. Observe anyone engaged in the familiar intercourse of an unrestrained chat. Note the changing facial expression, the subtle movements of the hands, and varying attitudes

of the body, naturally, spontaneously, and unconsciously contributing to express to the mind of the hearer what the speaker wishes to communicate. In fact, they often coördinate to convey what is in the mind of the speaker much more effectively than words. Because it is natural, such expression is neither obtruding nor distracting.

Physical expression is universal. It is found in varying degrees of vigor, spirit, and expressiveness, in every type from the stolid and stodgy person of quite ordinary intelligence to the volatile and sensitive Frenchman who said, "Let go my hands; I want to talk."

Bodily expression must not be forced. Undue accentuation diverts the attention of the hearer from the purpose of the speaker and the subject matter of the speech. We have all been, at some time or other, the unwilling, if unresisting, victims of those wildly gesticulatory orators who persist in "pawing the air," or "talking on all fours."

May I reassert that bodily expression, that is, expression that appeals to the eye of the hearer through the bearing, through the movements of the hands and arms, the expression of the face, and the response of the other physical agents to the purpose of the communication of ideas, should be natural and spontaneous. Where are these characteristics to be found? In conversation. If a speaker will assume the conversational attitude toward his hearers so persistently urged in this article, the natural movements of the arms will be stretched into gestures, those of the body accentuated, facial expression heightened, and the function of every physical agent automatically adjusted to audience conditions.

The public speaker should be quite as unaware of *how* he is speaking as one is in the most familiar talk with an intimate who is most congenial. There

should be an absolute unconsciousness of process. The following incident will illustrate very well what I wish to convey: It was my pleasure and profit to be present at a dinner given for a class of theological students. The principal speech was made by a prominent clergyman. Addressing himself to the students he said: "Gentlemen, if in your future ministry, after preaching a sermon, you should think enough about your manner of delivery to ask anyone—no matter how sincerely—how you did, you will have departed that far from simplicity, naturalness, and sincerity."

If then you have a something to say do not be conscious of the manner of your delivery, but rather speak with the directness and the simplicity you would use in telling it when conversing with one individual.

Of course, while inherently the same, public speaking is a modification of a "talk," as has been suggested earlier in this article. The basis of the modification is the difference in the size of the audience. In public speaking, according to the popularly accepted connotation of the term, the audience is larger than in conversation. The speaker thinks more intensely in order that, through accentuation, his ideas may be more intelligible to individuals at a greater distance. His voice is extended and amplified in adjustment to a larger space. The movements of his hands and arms are stretched into gestures, in adaptation to a greater number of hearers, while, at the same time, every phase of physical expression is accentuated. In every case the modification is spontaneous.

THE PROBLEM

How frequently one hears the following abject confession: "I can't make a speech. When I stand

on my feet before an audience my mind becomes a blank." Who has not had an experience like the following? You knew you were to be called upon to make a speech. Your heart hammered and thumped. You were almost sick with apprehension. When you arose to speak, your hands and feet seemed to be abnormally obtrusive. You were conscious your movements were ridiculously awkward and constrained. Your sight seemed to be dimmed. The audience was a vague and menacing mass. Your mouth was parched. Your tongue clove to the roof of your mouth. For a moment you could not utter a word. Your mind was a jumble of confusion. Finally, you found your tongue enough to stammer out a few unconnected sentences. The sound of your own voice frightened you. Then, you sat down overwhelmed with confusion and humiliation. Ever since you have wished that the impression made by this painful experience could be blotted from your memory.

A little reflection upon the nature of speech and the characteristics of delivery and the application of a little common-sense reasoning, such as the following, might have cleared up the situation:

Compare the factors of an ordinary, intimate talk with those of public speaking. The purpose of a talk is to convey ideas; so is that of conversation. The means through which these ideas are expressed in a talk are the voice and body. The means in public speaking are the same, with this modification—they are used with more accentuation. The environment of a "talk" is made up of one or more listeners; that of a speech, of many. The purpose of a talk is to impress ideas upon the hearers; the same is true of public speaking. It may be urged that the chief aim of public speaking is to convince and persuade. May not this be

true of a "talk"? Has not someone in an intimate talk endeavored to convince you about the merits of some proposition and to persuade you to act upon his suggestion?

In conversation, or intimate talk, if one has something to say, if one's ideas are clearly organized, one will talk with purpose, with naturalness, with persuasion, and without self-consciousness or confusion. If those same factors hold in public speaking—and they do, with extension and accentuation, owing to the greater number of hearers—why should the speaker not function just as purposefully, naturally, and persuasively, and without self-consciousness and confusion?

However, as far as public speaking is concerned, the melancholy fact remains that, with the vast majority of people, ideas are condemned to life imprisonment and kept in solitary confinement. The purpose of this article is to define the nature of the problem and to suggest a solution.

It is my privilege to conduct private classes of business and professional people in public speaking, as well as classes in universities and colleges. The members of these classes represent different degrees of intelligence and education. It has been my practice to inquire from each member, especially of the private classes, his reason for seeking the instruction that is offered, or, in other words, what difficulty he experienced in speaking in public. Invariably, the answer was: *nervousness* or *embarrassment* or *self-consciousness*. This is the problem of those who would, but cannot, speak in public. It is, also, the problem of those who essay to do so with paralyzing trepidation and whose apologetic effort results in a hesitating, incoherent, painful, and humiliating inefficiency. If he who finds it difficult to speak in public or who cannot pluck up courage to do so can find and, having

found, will apply the correct solution, the cell doors of his repression will be unlocked and his ideas set free.

The majority of the technical faults to be met with in public speaking originate in embarrassment, such as cluttering of words, loudness, stridency, strained throat, poor carrying power of voice, chaotic gesticulation, or rigid bearing.

Nervousness, self-consciousness, embarrassment, diffidence, are simply euphemisms for the plain word "fear." The speaker afflicted with self-consciousness is afraid of something—usually an unreality. He is afraid of the audience, of criticism, of appearing ridiculous, of forgetting, of mental confusion, of failure. In every case it is a fear for self, for fear ever centers in self. Frankly, it is cowardice. It is the "yellow streak" in the individual revealing itself.

It may be urged that to charge anyone who is afflicted with nervous fear before an audience with cowardice is scarcely fair. Of course, I mean that he is cowardly in the particular situation of public speaking. For example, I know a young officer who, singlehanded, captured a machine-gun battery in the Great War. Surely, he was exceptionally courageous. Yet, when he was called upon to tell an audience of his heroic action he was so frightened and confused that he could neither think nor speak. He, figuratively, ran away from his hearers.

Really, the problem is to discover the means by which *courage* may be substituted for fear in public speaking. In the last analysis, fear is a helplessness born of ignorance. Obviously, then, fear may be dispelled by intelligence and familiarity. In other words, courage, or self-possession, or confidence may be substituted for fear by an intelligent and common-sense familiarity with the different

factors that enter into efficient speech-making. Knowledge casts out fear.

Then, what are the factors which will help to substitute confidence for embarrassment, courage for fear, and thus to supply the necessary conditions for properly functioning vocal and physical technique in public speaking?

1. Purpose.

The measure of any speech is the measure of the achievement of its purpose. Purpose is the very essence of success in public speaking. A speech, like any other endeavor, seeks to achieve a definite end, to accomplish something: e.g., the political speech seeks votes; the club talk seeks to give information in a stimulating and interesting way; the sermon seeks to inspire to higher living; the after-dinner speech seeks to give entertainment.

Purpose must be thrust into the foreground of consciousness, must be uppermost in the mind both in the preparation and in the delivery of a speech. When the speaker undertakes to prepare a speech he must ask himself the question, "What do I intend to accomplish?" When he appears before an audience he must again ask himself the question, "What do I intend to accomplish?" During the preparation and in the act of delivery of a speech he must be aware of his purpose. It should never be lost sight of. It directs him to the choice of the material best suited to his aim. As a result, it insures clearness, consistency, and effectiveness.

The speaker with a purpose is definite, clear, businesslike, and direct. He knows where he is going and goes straight to the mark.

The speaker without a purpose, without a definite end to accomplish, wanders about in vagueness and uncertainty, loses his way, and ends in

confusion. His object remains unattained. He is ineffective. A speech without a purpose is like a ship without a rudder.

In the act of delivery, purpose relates the audience to the matter of the speech. It is with the audience that the purpose is to be effected. Purpose, therefore, directs the mind of the speaker toward the audience and away from himself. It develops the audience attitude—the “you” attitude. It enables the speaker to realize the fact, which can be realized only through purpose, that public speaking is an objective art.

2. *Preparation.*

A public speaker is a mental guide. He leads his hearers, step by step, through a succession of ideas to a conclusion. But, if he is not prepared; if each of these steps or ideas is not clearly defined; if his thoughts are but vaguely conceived; if the bearing of the individual thoughts upon the conclusion is not clear, confusion follows, he loses his way, the purpose of the speech is not achieved, and the result is disastrous.

The inference to be drawn is that the basis of effective public speaking is clear thinking. It must be obvious that clear thinking is conditioned upon the *preparation* and organization of the matter.

It would be absurd if a hostess who had invited some friends to dinner, postponed the preparation of the meal until the guests were seated at the table. It is equally absurd to address an audience without thorough preparation.

Preparation, then, is necessary for effective public speaking. We hear much about impromptu speaking. As someone has aptly said, “Impromptu speaking is usually impromptu bosh.” Vagueness spells confusion. Clearness cannot be derived from obscurity; intelligence from unintelligibility. Be-

fore a speaker steps upon a platform to address an audience his purpose should have been determined, his thoughts clearly defined and arranged in definite relationship to his purpose or conclusion. If his thought is not so methodized his speech represents a disarranged jumble of ideas, with the result that the speaker's delivery is unintelligible and the hearer's listening unintelligent.

Assuming that the basis of effective public speaking is clear thinking, I would submit for the consideration of my readers the following elementary method of securing the matter and outlining the argument of a speech. There are three manifest sources from which the public speaker or the student of public speaking may derive material for the treatment of his subject: (1) his own knowledge of the subject, (2) authorities on the subject, (3) general literature on the subject, such as may be found in magazines, newspapers, etc. Many of the facts he may possess in his own knowledge, or may secure from authorities and general reading, may not be relevant to his *purpose* in dealing with the subject. How, then, may he sift the relevant from the irrelevant? He should approach the consideration of the facts, statements, opinions, etc., assimilated or derived, with the purpose of the theme stressed in his mind. As a result, what is relevant will cohere about the purpose, as iron filings seek and find the magnet.

Now that the relevant points are secured, upon what basis should they be organized?—for they are clearly of unequal values. Upon that of saliency and subordination, or direct and indirect applicability to the purpose of the speech. The organization of the material of a speech would thus be the systematic arrangement of the matter, according to the main or subsidiary values of the argu-

ments, facts, judgments, opinions, etc. The main points would bear directly upon the purpose of the discourse. The subsidiary points would apply directly both to the main points, and thus would be indirectly pertinent to the theme. The subsidiary facts, etc., may, in their turn, be qualified or supported, according to the requirements for more exhaustive development of the subject, and more accurate judgment. All this constitutes the outline or brief of a speech.

The following is an abstract scheme for briefing:
Statement of subject or theme.

I. Main heading or argument (related directly to the theme).

A. Subordinate fact requirements, etc. (related directly to I).

(1) Subsidiary facts, etc. (related directly to A).

(a) Minor facts, etc. (related directly to 1).

The matter in connection with each main argument or heading should be similarly outlined.

The assignments of the synonymous terms "subordinate," "subsidiary," and "minor" are purely arbitrary.

Of course, there is no fixed requirement in the matter of supporting facts, opinions, arguments, etc. The exigency of convincing the audience must determine this.

Organization of ideas, that is the lucid definition of the object, the selection and arrangement of ideas according to that object, is as essential to clear and effective public speaking as system is to a successful business, a well-conducted educational institution, or a prosperous agricultural enterprise.

Without organization or system or plan, a speaker becomes inevitably digressive. He wanders

from the subject and too often does not return. If he would *carry his theme to the end*, he must systematize his thought and carry the plan in his mind, so that he can readily proceed from thought to thought, through the sequence of ideas, and thus impress his conclusion and effect his purpose.

The public speaker who depends solely upon the inspiration of the occasion fails. Success in speech-making, as in everything else, is about one per cent. inspiration and ninety-nine per cent. perspiration. The perspiration represents the gathering of material and the planning of the speech. The architect makes his plans and gathers his material before he commences to build. The public speaker must do the same before he appears before an audience to deliver a speech.

Before a speaker arises in a discussion or on a social occasion, he should have, at least, a minimum plan. He should decide what he is going to talk on and what he is going to say about it. Or should he on some social occasion, as a dinner, see by the way things are shaping that he may be called upon for a "few remarks," he should immediately busy himself in shaping some simple plan to guide him.

If I may suggest a slogan for all who speak in public, or entertain an ambition to do so, it would be this: "Make plans" or "Cut patterns."

3. *When to End a Speech.*

Many an otherwise effective speech is botched by this desire to "hang on." I have never known a speech to be impaired by brevity. I have listened to so many that were marred by prolixity. How often you have heard this of a speaker, "His speeches are good but too long." The public speaker should never strain the patience of his hearers until they are tempted to stamp him down

or to entertain an unholy wish that something would happen to eliminate him.

A real friend and wise counsellor of mine, with whom I frequently confer in the preparation of public talks or in the arrangement of programs, always begins our conference with a reiteration of this warning: "Remember, it is always better to leave your hearers wanting more than to surfeit them." This admonition prevents many a sin of commission.

There are three causes chiefly responsible for undue length in speech-making. In the first place, there is the inclination to include too great a multiplicity of details. You cannot say all there is to say on a subject in the time usually allotted for a speech. What, then, should be included and what excluded? From the mass of material available, the speaker should, in his preparation, select those arguments essential to the adequate treatment of the subject and reject everything not imperatively necessary to the support of these arguments, or, in other words, reject everything that is not definitely relevant.

In the second place, there is a tendency to excessive wordiness arising from anxiety lest the individual thoughts will not be intelligible, or, in other words, to be too explicit. Such a speaker must learn to have greater confidence in and rely more upon the intelligence of his audience.

Then many speakers become wearisome on account of the unnecessary repetition of ideas. Of course, repetition of an idea may be employed as a device to secure greater emphasis. On the other hand, if it is not so employed, it weakens the emphasis and compromises the effect of the speech by unnecessarily prolonging it.

Another type is the diffuse and digressive speaker, who never deems it necessary to plan his

talk, and who, endowed with an unintermittent flow of words, talks on and on and on. The effortless performances of such speakers are without beginning or end.

The public speaker is well advised who assumes that a speech unduly prolonged, whether on account of the faults to which I have called attention or the nature of the subject, or any other cause, becomes uninteresting and tiresome to the audience. Through the lack of observance of the caution implied in this chapter many an otherwise admirable effort has failed in effectiveness.

Then, when shall a speaker end a speech? I can best answer that question in the words of Edward Everett Hale, "Have something to say and say it." Someone has added, "And then sit down."

Both suggestions are another way of saying that to make an effective speech the speaker must plan it and deliver it according to the plan. This does not mean that there shall be no modifications of the plan at the time of presentation, but it does give assurance that the modifications will not be irrelevant.

4. Audience Contact.

There are two parties to a public speech—the speaker and the hearer. These two parties to a speech must be brought into contact or touch or tune with each other; otherwise, no matter how excellent the thought or how impressive the ideas, the speech cannot be a success.

Audience contact is secured through purpose to be effected, the appropriateness of the subject, and the quality of the delivery.

As may be inferred from what has been written on the subject, purpose directs the mind of the speaker toward the audience, since it is in the minds of his hearers that it is to be effected. This

forces the speaker into contact with his listeners.

Then, to secure contact with an audience, the subject spoken about should be appropriate. In other words, it should be within the experience and interest of the audience. An appropriate subject is an interesting subject. A speaker's very first concern should be about the audience to whom he is to speak. He should ask himself the question, "Who are they?" "Why do they come together?" Then, if he is permitted to choose a subject, select one appropriate to the audience and to the occasion.

There are occasions, however, when the speaker cannot choose his subject. For instance, he may be asked to speak on a given subject, or he may desire to speak on a question that has arisen in a club, at a committee meeting, or at a social gathering. Again, it may fall to his lot to move a vote of thanks to a speaker when he would be expected to make some reference to what has been said. In these cases, while he may not be able to choose his subject, he can select what he is going to say and determine how he will say it.

If the speaker is permitted the choice of subject, it is obvious, provided he knows the type of audience to which he will speak, that he will select a subject that will prove interesting. If, however, he is not permitted the choice of subject, how can he make the matter of a speech interesting, for to be effective he must establish contact. In the first place, he can make it interesting by informing himself as to the type of the hearers to whom he is to speak and then adapting his subject to them. Or he can make a subject interesting and establish contact by an appeal to their personal interests. Another very successful means of securing audience contact is by the use of interest-material, e.g., anecdote, illustration, description, compari-

son, humor, and wit. For instance, an amusing anecdote told at the commencement of a speech serves to gain alert attention and contact with the audience.

The nature of the language used by the speaker contributes largely toward either attracting or repelling the hearers. Simple, short, unaffected, conversational words lend themselves to intimate audience relations. The speaker should not "shoot over the heads" of his audience. All classes of people like simple, sincere, and good language.

The personality, manner, and attitude of the speaker, in delivery, have a most important bearing upon audience contact. They may either repel or attract the hearer. They mean success or failure. The members of an audience will not allow themselves to be interested in the message of one who irritates or antagonizes them.

The favorable personal contact of the speaker in the delivery of a speech depends upon:

- (a) A modulated, pleasing voice. A loud, noisy, shrill voice is as irritating to the ear as a glaring light is to the eye.
- (b) A simple and easy but dignified bearing. The speaker should not speak as if he were laboring under tension or strain. He should approach the audience with naturalness, ease, and poise. He should suggest that he is master of himself. Then he will attract and dominate others.
- (c) Confidence. Confidence is not conceit. It is born of thorough preparation of the subject and familiarity with it. Knowledge begets confidence. Confidence inspires respect. Respect secures an attentive hearing. Do not say by your manner, "Excuse me for presuming."

- (d) A suggestion of personal interest in your hearers as individuals. An audience is made up of persons. The speaker should speak to them as he would to a person. He should manifest a personal interest in them. He should look directly into their eyes, as he would when conversing. He should speak with the intimacy and animation of conversation. He should not act as if he feared or despised them. He should be friendly but not familiar.

The members of an audience should be put into an alert frame of mind. He is the most successful in his appeal who stimulates his hearers until they would discuss the question under consideration.

5. Concentration.

The successful public speaker is effective because he can think clearly when on his feet and before an audience. The process of thinking is a systematic series of concentrations of the mind. Since this is the case, anyone but he who regards public speaking as a haphazard thing would be keenly interested in examining the elemental action of the mind in thinking on account of its bearing upon delivery.

The action of the mind in thinking resembles the propulsion of a locomotive. The latter is driven forward by a series of compressions and expansions of the steam. In the case of the mind, substitute concentration for compression and transition for expansion. In the process of thinking, which is the basis of speaking, the mind moves forward to the desired conclusion by centering or focusing or concentrating upon one idea and then leaping or making a transition to the next.

Concentration for others in public speaking

differs from personal concentration. In personal concentration the individual concentrates for himself. In public speaking he directs the attention of the hearers to each idea, in order that they may concentrate. A speech is successful only when the audience is provoked to mental alertness and activity, or, in other words, to think.

The ability to impress ideas through speech, whether in lecturing or in conversation, or in teaching, or in giving instructions, depends upon the power of the speaker to point the attention of the hearer to each thought that is being uttered.

Teaching elementary arithmetic affords a good illustration. A teacher wishes to lead some children to understand that $3+4+2=9$. He holds up three sticks, points their attention to them, and thus centers their minds upon them. Then he repeats the process with four sticks and two sticks and finally with the result, nine sticks. The teacher concentrates the minds of the pupils by calling their attention to each step in the process. So in public speaking. In fact, in the last analysis, is not public speaking or any other form of the communication of ideas a phase of teaching? At any rate, the mental process underlying each is the same.

The concentration of the speaker upon his thought before an audience is much the same, in purpose and attitude, as that of the teacher before his pupils. The public speaker should appear before his hearers with well-defined ideas. He should not concentrate upon them for himself, as does the student. This is unnecessary. He has already done it in his preparation. Instead, he should center or concentrate his hearers' minds upon each thought; call their attention to, or arrest it, with each idea. His concentration upon his thoughts is now by way of the minds of his hearers.

Concentration for public speaking, then, differs from or is a variant of concentration for one's self. The public speaker simply places himself in the attitude of calling the attention of his hearers to the succession of ideas, one by one; or of centering their minds upon each before proceeding to the next. Thus, he grips the attention of his audience and leads it, step by step, to his conclusion.

It is well for those interested to bear in mind that there has been a complete revolution in accepted ideas on public speaking. The day of mere "oratory," of mouthing, and of rhetorical periods, has passed. To speak well now one needs, among other qualifications, these three indispensable things: purpose, something to say, and the ability to concentrate the minds of the hearers upon each detail of what is being said.

6. *Important Words.*

Speech is the medium through which ideas are communicated. They *are* communicated *only when they are received by the hearer.*

It should be the desire and aim of every speaker to be easily and definitely understood by the hearer. He can be clearly and definitely understood only when he *expresses* himself *clearly* and *definitely*. Clear and definite expression is conveyed through accurate emphasis. Therefore emphasis is of the greatest importance for every speaker.

Clearness, in speaking, is one of the qualities that produce conviction. Consequently, the speaker who lacks lucidity or whose emphasis is inexact, is unconvincing. He fails in his purpose.

To convey an exact impression, then, must be the aim of the speaker who has a definite purpose to accomplish. Exactness can be secured only through correct emphasis. Take, for example, the following sentence: John walked down Main



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Street to-day. Repeat the sentence, emphasizing the word *John*. The inference is that it was *no one else*. Emphasize *walked*, and the inference is that he did not *run* or *ride*. Emphasize *down*, and the inference is that he did not walk *up* Main Street. Emphasize *Main Street*, and the inference is that it was not some other street. Emphasize *to-day*, and the inference is that it was not some other day.

It is plain that the emphatic word stands out more emphatically than the other words associated with it in communicating an idea.

It is scarcely necessary to call attention to the self-evident fact that, if the speaker wishes to convey a specific idea, he can communicate it only by emphasizing a *certain* word. If he would convey *one* idea and emphasizes a word that suggests another, he does not express his meaning at all. Under these circumstances he cannot charge his hearers with indifference or stupidity if they do not get the impression he wishes to give. The fault is entirely his own.

Suppose someone said, "I lent twenty dollars to John." If he emphasized *lent* it would mean that he did not *give* the money; if *twenty*, that it was neither *more nor less*; if *John*, that it was not someone else.

Now, should he wish to convey the idea that he lent the money to *John* and emphasized either *lent* or *twenty*, the hearer could not possibly receive the impression that the speaker intended to convey.

Four things are evident from these examples:

- (a) The speaker can lead his hearer to think precisely the thoughts he wishes him to think.
- (b) The speaker must use accurate emphasis to make the hearer think precisely as he would have him think.

- (c) If the speaker emphasizes words that do not express his ideas, he cannot hope to make the impression he desires to make.
- (d) If the speaker wanders along in his speech *without* emphasis, he conveys *nothing*.

The speaker must *not* be conscious of trying to emphasize certain words, and yet, to be effective, he must emphasize definitely. Emphasis should be exact, spontaneous, and automatic.

The problem, then is to secure accurate emphasis in speaking without thinking about it.

If a speaker will apply the process outlined in the section on concentration, that is, if he will *point* or *direct* the attention of his hearers to each idea, he will emphasize the correct words automatically.

The teacher instructs a child in the simple problem, $2+3=5$. He uses some concrete articles, such as wooden balls. He *calls attention to each detail* of the process. He does not think of emphasis. Yet he will emphasize the underscored words spontaneously. *Two* balls and *three* balls make *five* balls.

Ideas have different values. In a well-ordered speech or talk all the ideas employed to convey its matter and purpose are essential but have not the same degree of importance. To illustrate: In the system of a graded school there are the principal, the assistants, and the pupils. Each is necessary to make a school, but, in the functioning of the school, the principal is more important than the assistants and the assistants than the pupils. The members of the system vary in importance. In the operation of the school *all do not have positions of the same importance*.

There are many ideas in a speech—or there ought to be. No two of these ideas have exactly

the same degree of importance in relation to the subject under discussion. The speaker realizes the value of each of his ideas. If he will call the attention of his hearers to each idea according to its degree of importance it will be expressed with the proper degree of emphasis. Then and then only will his speech be intelligible and logical. Then and then only will he communicate the exact impression he wishes to convey.

If, in the delivery of a speech, all emphatic words received the same degree of emphasis, there would be no emphasis. If each *idea* is expressed with the same degree of emphasis there would be no emphasis. Such a speech must be a failure.

7. *Gaining Attention.*

It is remarkable how few speakers gain the alert attention of their hearers at the commencement of a talk or, if they do, retain it as they proceed. Too often the attention of the audience is simply polite at the beginning of a speech, then drifts into indifference as the speaker proceeds, and finally "peters out" altogether. There are two types of those speakers who fail to command the attention of an audience. On the one hand, there is the speaker who responds to a generous reception with a cold and perfunctory acknowledgment. He begins by dashing cold water, as it were, on their enthusiasm and interest. He proceeds to discuss his subject in a detached way. He isolates himself from his hearers. He is as one marooned on the platform. Undoubtedly he has something to say, but he does not say it to anybody. There is no reciprocity between him and his audience. He does not gain attention. On the other hand, there is the loud, noisy, declamatory speaker. He does not relate himself to his audience, but stands isolated in the center of his own "sound and

fury." He "kicks up" such a cloud of oratorical "dust" that he is, as it were, hidden from his hearers. He harangues *at* them. He does not talk *to* them. He never gains attention and, consequently, does not hold it. Between these two extremes there are many types of those who cannot command the full attention of the audience.

The attention of an audience is attracted by that which creates a favorable impression. Therefore, desirable conditions of carriage, manner, gesture, and voice are very essential to a favorable first impression and important factors in maintaining attention.

The speaker should approach an audience with free and deliberate movement and with an easily erect and alert body. Such a carriage suggests that the speaker has command of himself. When a speaker suggests that he has command of himself he has gone far in commanding the respect and attention of his hearers. On the other hand, if a speaker shuffles toward his audience with hollow chest, drooping shoulders, and a general suggestion of weakness, inertness, and lifelessness, he cannot dominate his hearers. He forfeits their regard and therefore cannot command their attention.

The speaker's manner should be natural, friendly, pleasant, dignified, intimate, deferential. In other words, he should be genial in "heightened" conversation. His manner will be reflected in the manner of his audience. If a speaker's manner suggests a friendly interest in his hearers, they in return, will accord a sympathetic attention.

On the other hand, if the speaker's manner is cold, aloof, and restrained he loses the sympathy of his hearers. If it is unnatural and affected he excites their ridicule. If it is obsequious and suggests an undignified attempt to curry favour he

loses their respect. In other words, if the speaker's manner is such as to repel or forfeit the respect of his hearers he cannot attract or command their attention.

The speaker's manner should suggest poise. If it suggests that he is laboring under a tension, the audience will be under a strain. If he is excessively active, they will be confused. If he fidgets, they will be nervous and restless. An audience cannot give attention when it is affected by the distracting influences of strain, confusion, nervousness, or restlessness.

If a speaker would gain and command the attention of his hearers, his manner must not betray a hint of self-consciousness. If he loses control of his own concentration, he cannot hope to focus the attention of his audience.

Attractive qualities in a speaker's voice are very important in gaining and retaining attention. If a speaker talks in a modulated, pleasant, and easy tone, it is easy for his audience to listen to him, because there are no distracting vocal mannerisms. On the contrary, harshness, hardness, shrillness, hoarseness, or inflexibility of voice interferes very materially with the speaker's ability to control the attention of his hearers since it is diverted from his thought to his unfortunate mannerisms of voice.

A speaker should be able to speak so that he may be distinctly heard and understood. If he cannot be heard, obviously his hearers cannot give him their attention. If he can be heard and understood only imperfectly, his hearers are under strain, and this is fatal to the retaining of attention.

Loudness and excessive volubility are very annoying to an audience. Loudness is confusing to the hearer and, at best, he can give but an im-

perfect attention. In the case of excessive volubility the hearer is unable to follow the matter of a speech when the words are uttered at too rapid a rate, and therefore cannot give attention. These are two very cogent reasons for the cultivation of the natural conversational tone and deliberation in speaking.

The speaker's manner should suggest self-reliance—that he is master of his subject and master of himself. This wins the confidence of an audience, and an audience will give its attention readily and willingly to a speaker who gains its confidence. The most important conditions of a speaker's self-reliance or confidence in himself are adequate preparation, familiarity with his subject, and definite purpose.

The nature of the introduction of a speech is important in gaining the attention of an audience. Different devices may be used, some of these are:

- (a) A relevant story—that is, a story that is related to the subject of the speech.
- (b) An appropriate story—that is, a story that applies to the occasion of the speech. If it is relevant as well it is all the better.
- (c) An appropriate reference. It may be to a prominent person present or to the occasion.
- (d) A statement of the theme of the speech in a strong, vigorous, trenchant, and striking opening sentence.

Beginning with the communication of his first idea, the speaker directs his hearers' attention to each thought. If the speaker does not call the attention of his listeners to focus it upon his ideas, he cannot hope to gain their attention. This is really the most important factor in gaining and holding attention.

8. *The Importance of Pausing.*

Owing to their inability to discriminate, children have much that is absurd and trivial imposed upon them. I recall having been taught reading in the public schools according to these rules: pause while you count one for a comma, two for a semicolon, three for a colon, and four for a period. In case a pupil neglected to apply any of these rules he received the number of whacks with a pointer that corresponded to the number of counts required by the broken rule. Needless to say, we were always particularly careful about our periods. Thus the teacher referred to focused the minds of the children upon these artificial and ridiculous rules for pausing rather than upon the ideas the words conveyed.

My reader may not have had the rules for pausing impressed upon him as drastically as I had. Nevertheless, I feel safe in assuming that he was required to guide himself in reading by similar stupid nonsense. If not, he was fortunate.

So, as you may be anticipating, I am not going to offer any rules to guide the public speaker in making pauses. An attempt to govern one's self by rules always results in artificiality and self-consciousness. It takes the attention of the speaker from *what* he is saying and places it upon *how* he is saying it. The purpose of public speaking is to communicate ideas, not to parade artificial manipulation of the voice.

Nevertheless, pausing is of great consequence in public speaking. There is a frequently quoted proverb which runs thus, "Speech is silver, Silence is golden." In reference to this dictum, someone has aptly written, "If in applying this proverb to speech-making, you will interpret silence as pausing, then it is certainly golden."

Frequently natural pausing is one of the most characteristic factors of the speech form of

conversation. Assuming that the conversational standard is the correct standard, pausing should be, then, one of the important distinctions of effective public speaking. And it is.

Since pausing is natural to speech, it must arise spontaneously from certain processes and conditions. By discovering and applying these processes and conditions, we can ensure spontaneous pausing, which, as has been inferred, is inherent to natural speech form.

If you will listen attentively to anyone in ordinary conversation telling of some experience, you will notice that he utters his words in groups, not in a continuous stream. For instance, in narrating the details of the following incident, the words group naturally, as I have indicated: ("On my way downtown to-day) (I saw a collision between a street car and an automobile.) (The automobile was badly damaged.) (The chauffeur was thrown to the pavement) (and badly injured.) (A passing motorist took him to a hospital.) (I see, by this evening's paper, he was not seriously injured.")

Now, how are the words separated and united into groups? By pauses. Where are these pauses located? Before and after each group. What does each group of words convey? An idea. There is a pause, then, before and after the expression of each idea? Yes.

In conversation, public speaking, or in any other form of the natural, oral communication of ideas, there is a pause before and after the expression of each idea. Now, why is this? Well, there are the speaker and the person spoken to. Time is required to develop an idea. Time is required to grasp an idea. The speaker has to concentrate to get each thought. This requires time—a pause *before* the utterance of the group of words. He naturally desires that the hearer shall grasp each idea. This

requires time—a pause *after* the utterance of each group of words. Thus, “the speaker requires time to think of what is to be said, and the audience requires time to think of what has been said.”

The length of a pause depends upon the length of time required by the speaker to develop an idea or by the hearer to comprehend it. This leads naturally to the question of the modification of pauses. The speaker can modify his pauses, that is, he can lengthen or shorten them. He can lengthen the pauses before each group of words by concentrating more intensely and sustainedly upon each idea before giving expression to it. He can lengthen the pause after each group of words by concentrating the minds of the hearers more intensely and sustainedly upon the idea after he has given expression to it. The opposite process would shorten the pauses.

Although pauses can be modified by lengthening or shortening upon the basis of more accentuated or less accentuated concentration, they cannot be legitimately increased or decreased in number.

There are subtle pauses within the groups of words. The most important of these are located before and after the emphatic words. These pauses, also, are made spontaneously in any style of natural speech.

Should any of my readers fear monotony on account of frequently pausing, let me ask, “Have you ever experienced anything so monotonous as an endless ‘ready and steady’ stream of words?”

9. *Deliberation.*

“More haste, less speed” is a permanent comment on the ineffectiveness of hurry and the effectiveness of deliberation. It applies with equal cogency to public speaking as to any other phase of effort.

May I endeavor to emphasize the desirability of deliberation by illustrating the futility of hurry. Have you seen someone hurrying along with an armful of parcels; drop one, dive impulsively after it; drop others, plunge spasmodically for them; drop them all, and then scurry around among them like a pup exploring the "innards" of an old-time feather bed?

No doubt some of your friends, like a few of mine, are always in a hurry. They flutter about in a dizzying fashion. They are always on some mission bent, but accomplish nothing, or very little.

The hurried public speaker is usually a purveyor of "half-baked" ideas. He does not take time clearly to define and to mature his thoughts. His mind hastily leaps to a new idea before he has fully expressed the last. More or less mental confusion results. His mind is apt to pick up ideas without strict regard to relevancy and to run off on tangents. He may return to the main idea and he may not. He is like the hunter who started out to hunt for a bear, saw a fox and set out after it, then saw a squirrel and forgot the fox. He may have returned to the bear hunt and he may not.

Such a speaker's words come rushing out pell-mell. Each tramples on the heels of its predecessor. Articulation is slurred, pauses are eliminated, and emphases carelessly placed.

The results of accentuated hurry in speaking are a disorderly tumult of ideas and a hurly-burly of words.

Any public speaker who is afflicted with nervous haste or hurry should cultivate deliberation. He might, also, with profit, ponder the statement of a distinguished British statesman who somewhat sententiously defended the slowness attributed to the Englishman by saying, "The speed with

which you move does not matter so much providing you are going in the right direction."

It is popularly assumed that deliberation in public speaking is equivalent to a monotonous pronunciation of words, one by one, a tiresome, unvaried drawing out of the words. This is not so. True deliberation does not make for tediousness, dullness, and hesitancy; but rather for clearness, vigor, and variety.

Deliberation in speaking, then, is not secured by merely "slowing up." This simply induces monotony, and monotony is the death of all interest in a speech. How, then, is it secured? You will recall that in talking, public speaking, or any other natural communication of thoughts, the words are uttered in groups; that the words are united and separated into groups by means of pauses; that the pause, before the utterance of each group of words, is the time required by the speaker to concentrate upon and acquire the idea; that the pause, after the utterance of each group of words, is the time spontaneously allowed the hearer for the acquisition of the idea. I think it will be quite obvious that increased concentration upon each idea will result in longer pauses and a more sustained and emphatic utterance of the words. This is deliberation.

If one possessed an eager temperament he might urge impatiently, "Why not ignore all these details, and say simply and directly, 'Think deliberately at the time of speaking, that is with strong and sustained concentration, and you will speak deliberately, that is sustainedly and emphatically'?"

10. Imagination.

To make use of illustrations in order to impress ideas more clearly and vividly is to treat the ma-

terial of a talk or speech with imagination. The use of illustration not only endows the material of a speech with the quality of interest, but, also, the delivery with animation.

The average individual in the popular audience is not interested in generalities or abstractions. He is interested in concrete and specific things. General statements rarely attract attention or prove interesting. If they do, it is only with those hearers who have an expert knowledge of the subject or, in other words, with specialists in the subject. Consequently, general statements do not make a popular appeal. On the other hand, ideas excite the interest of an audience or hearer when they are conveyed through illustration, example, description, or comparison. Then they become concrete, graphic, and clear. An illustration may be likened to a window, which lets in light.

The use of the imagination in speaking is to make thought more vivid, lifelike, and picturesque by suitable examples, appropriate stories, apt illustrations, arresting descriptions, or pertinent comparisons. For example, the insurance agent will impress upon the mind of the prospect the advisability of the policy he is advising him to take by citing an actual example of the benefits derived by someone who has taken a similar policy. A political speaker may convincingly urge his hearers to vote for a certain policy by showing conclusively how beneficial such a policy has been elsewhere. A diffident speaker may be encouraged in overcoming his self-consciousness by hearing the story of the early difficulties and failures of some famous orator, like Disraeli, who persisted until he overcame his difficulties.

Since the matter of a public speech, to be vivid, interesting, and arresting, must be treated con-

cretely or imaginatively, that is, by illustration, the speaker should have at his command:

- (a) A fund of apt stories. As must be stated in the section on after-dinner speaking, this fund of anecdotes should be replenished from time to time. Stale stories are ineffective. New stories give an added interest.
- (b) Vivid descriptions of scenes, situations, and experiences. These may be derived from personal observation or reading.
- (c) Pertinent examples. These may be secured by personal investigation or the study of the subject under consideration.
- (d) Relevant comparisons. These may be derived from the same field as the subject of the talk or speech, or they may be drawn from other fields and still be relevant.

However, before one can treat the matter of a speech imaginatively, he must have a thorough and accurate knowledge of the subject. In order to awaken interest, this knowledge must be associated with concrete things.

Should a speaker present his ideas through illustrations that his hearers do not understand, or that are beyond their experience, the speech would be a failure. The hearers would not understand and therefore would not be interested. The matter of the speech would be unintelligible and uninteresting.

It would be idle for a speaker, in addressing an audience of farmers, to give illustrations that are suited only to city people, and vice versa. It would be equally absurd for an engineer to use the same illustrations in speaking to a popular audience on some engineering question as he would use in speaking to an audience of expert engineers. From

this it will be seen that the concrete examples or illustrations must be within the experience of the particular audience addressed.

That illustrations may be truly effective, it is well to observe the following suggestions:

- (a) Take care that each illustration is relevant. Do not tell a striking story or use a vivid description for its own sake. The illustration is permissible only when it applies definitely to the subject. Otherwise, if the story is a good one, it will focus the attention of the hearer upon it for its own sake and away from the subject under consideration.
- (b) Do not use frivolous illustrations on serious occasions or too serious illustrations on lighter occasions.
- (c) Do not bring in too many details. Use only those necessary for interest clearness, consistency, and relevancy. Too many details become wearisome. Use enough detail, however, to convey a vivid and definite impression.
- (d) Give the details of the illustration in proper order. Be careful not to jumble and confuse them.
- (e) It is of first importance, as suggested before, that the illustrations shall be within the experience of the audience. Otherwise, they will not be understood and will fail entirely in their purpose.
- (f) Avoid illustrations that will arouse the antagonism of the audience. An illustration may be very apt, vivid, and relevant, but the use of it may be very tactless.

Vivid images result in a corresponding spontaneous vividness and suggestiveness in *language*.

It is unnecessary to deal with this at length, since, if the speaker presents his ideas through images, illustrations, and comparisons, he will automatically and naturally use language that will communicate these ideas vividly, interestingly, and arrestingly. It is not a matter of the conscious selection of words.

Imagination affects the *delivery* of a speaker as it does his language. The imaginative speaker tells his stories, describes his pictures, and makes his comparisons with spontaneity, naturalness, vividness, and attractiveness.

11. *Speaking with Authority.*

To speak with authority is to speak with confidence. To speak with confidence is to speak without fear. To speak without fear is to speak with knowledge. To speak with knowledge is to speak after preparation.

Then, the basis of speaking with authority is preparation. The price that he who would excel as a public speaker must pay is application. Why is it that the possession of a ready and easy flow of words has wrecked so many promising oratorical careers? Simply because the possessors of such fluency substituted this aptness in words for careful preparation in thinking. I have come to regard the possession of fluency in language by a young man as a positive hindrance to future distinction in public speaking, and for the reasons I have given. When will men realize that eloquence does not consist in words but in ideas? You have heard some eminent public speaker convince, persuade, and move to action; and you have exclaimed, "This is a gift," "The orator is born not made." I think one would be safe in asserting that no man ever attained distinction in public speaking without constant and unremitting effort. I know

that one of the most distinguished pulpit orators of a great metropolitan city spends night after night, each week, in carefully developing and perfecting the thought and wording of the following Sunday's sermons. I know also that a certain statesman of international reputation gives the same thorough preparation to his public utterances. We do wish that the extemporaneous or impromptu speaker, who begins anywhere and ends nowhere, would either get to work or quit, for, as someone has said, "We are tired of the babbler, the spouter, and the chin wagger."

Through preparation the public speaker develops a knowledge of his theme. He acquires the facts about it. He secures information concerning it. He learns to know his subject. "You must know what you want to say to be able to say it."

Knowledge expels fear. If the public speaker does not have his facts and information well in hand, he is apt to stumble, to flounder, to "flap and splash" about. He struggles with his thought. He fears he will have nothing to say. An evil genius prompts him to stay on his feet. Failure stares him in the face. Panic seizes him. His mind becomes a blank. He sits down, a sorry spectacle, a pitiful example of one overcome by that fear which arises from the neglect of the preparation of the ideas, from lack of knowledge.

Now that fear is eliminated through knowledge, confidence reigns. The speaker no longer fears that he will have nothing to say, for he knows that he has something to say. Control replaces agitation; deliberation, nervous confusion; definite expression, fumbling for words.

The result is, that the speaker can now speak with certainty and confidence. His investigation

into the subject has rendered him competent. He can speak with authority.

Someone may say, "I have given all possible preparation to a subject, but on account of limitations in ability or education, I still have feared to speak, because I knew that some members of the audience were much better qualified than I." Do not let such fear prevent you from speaking. No individual is the repository of all the knowledge on any subject. Each of us may have something to contribute. When you have investigated the subject thoroughly and organized the material clearly, you are justified in assuming that you can speak with some degree of authority.

12. Tact.

Some persons possess the happy faculty of saying or doing the appropriate thing at the right time. Those who are less fortunate in this regard envy the mental discernment that enables them to do this. The question is often asked, "What is the source of this quick and intuitive appreciation of what is fit and right?"

A tactful person is both imaginative and impressionable. He could scarcely be the one without being the other. It follows, naturally, that he can readily enter into the experiences and see from the points of view of others. The imagination acts spontaneously and immediately. The public speaker, so endowed, is enabled to appreciate the opinions, beliefs, and prejudices of his hearers, and thus, to avoid giving offence, without sacrificing his own position on the question under consideration.

A tactful speaker is not an oratorical weathercock. He does not continually change his point of view and seek to curry favor by adopting the opin-

ion of others. Such a one excites the contempt of his hearers. If the speaker is convinced that his attitude toward the question under consideration is the right one, he must, of course, stanchly adhere to his convictions. At the same time he should seek to effect the conversion of those of his hearers who do not agree with him by adroitly offering convincing reasons in support of that which he advocates and by avoiding direct conflict with their conclusions and convictions.

The tactless speaker is unimaginative and self-centered. He is biased, unyielding, and impatient of the opinions of others. Thus, he stirs up prejudice, and, on account of his maladroitness, fails to effect his purpose.

The undiscerning are apt to confuse opportunism with tact. It is true the tactful person may sacrifice principle for expediency. He may apply tactfulness with a sinister purpose. But this is a question of ethics, not of tact. The tactful person adroitly arranges to effect his purpose, but this does not necessarily involve a surrender of principle.

WRITTEN, OUTLINED, AND MEMORIZED SPEECHES

The ideal preparation is that which will permit, at the time of speaking, a maximum of freedom, that is, that will so equip the speaker that he can promptly adjust himself to whatever conditions may exist or may develop in his audience, and to meet and deal with the unexpected in his speaking environment with self-possession and alertness.

The type of preparation suggested in this article will permit the ready adjustment necessary for effective delivery. To recapitulate very briefly, the factors in this preparation are: A theme to impress, a purpose to effect, familiarity with the

subject, and a clearly defined plan. Such preparation qualifies the speaker to depend on the occasion for his words. They will come readily enough if his purpose is strong and clear. Under such circumstances he is free to give his entire effort to his hearers. Facility in these conditions makes possible the greatest degree of effectiveness. This type of delivery is known as extemporaneous speaking.

Extemporaneous speaking is, with few exceptions, preferable to reading a speech. There are times when it is necessary for a speaker to *read* his address. It may be an unusually important occasion, when it is most desirable that his hearers shall carry away with them his exact meaning. He feels he must protect himself against misunderstanding and misquotation. He can best do so by pondering carefully his thoughts, developing phrases, and selecting words that will convey his meaning precisely, and delivering them from the manuscript.

The practice of reading should be adapted to the type of occasion I have suggested, but not as a general policy. It is difficult for the speaker who reads to interest his audience. He is hampered in physical expression. His attention is focused on his manuscript, and he cannot establish audience contact or judge his hearers. It is impossible for him to make alterations, modifications, or adaptations of thought, word, and phrase that may be highly desirable. He has deprived himself of the freedom so essential to effective speaking, which enables the speaker to apply selection and adaptation to meet unexpected circumstances.

In the last analysis, reading from a manuscript is not public speaking at all. It is public reading.

The reading of a speech should approximate, as nearly as possible, extemporaneous delivery. The *writing* should be a record of what he would *say*.

To secure this the following conditions are necessary:

- (a) When preparing a speech, the speaker should keep in mind the exact audience, if possible, or, if not, the type of audience to which he is to speak.
- (b) He should feel, during the periods of the writing, that he is speaking to his hearers.
- (c) He should use the language of good, intelligent conversation.

This suggests the desirability of a more specific consideration of the language that should be used in writing speeches. The writer should avoid "big" words; long, complicated, and involved sentences; and an oratorical and flamboyant style. Simple words that are intelligible to everyone, a direct conversational or "talking" style, and short sentences are desirable. This does not imply that the speaker should seek to ingratiate himself by the use of slang or undignified language. All classes of people like "simple, sincere, and good language." The words should be used with due thought to their exact meaning. A standard unabridged dictionary should be the constant companion of a speaker when preparing his address.

A large number of speakers make use of notes. Sometimes, very many times, this is unavoidable. Only the possessor of a most tenacious memory, like a Gladstone, can retain all the details of a speech dealing with statistics, to use an extreme case. However, the speaker should be careful not to intrude the paper, on which his facts or quotations are recorded, upon the attention of his hearers. He should be wholly concerned with directing their attention to the facts. In doing this he should give them as much of his attention as

possible. If he does this, they will give a minimum of attention to his paper. To use a familiar example, again, when a teacher points the attention of a pupil to a fact written on a blackboard, the child does not think of the blackboard but of the fact.

Very many speakers, while they do not read their speeches from the manuscript, will not trust themselves before an audience without a speech outline. It is well for effective speaking if the outline be meager. It is much better if it be carried in the head and not on paper. If a speaker must have a written outline he should develop such facility in the use of it that he may refer to it without attracting the notice of his listeners. How to do this has been suggested in the previous paragraph. Through not observing this caution many speakers are constantly breaking the continuity of their speeches and losing contact with their hearers. This impairs efficiency.

Again, others, who realize the effects of the read speech upon an audience, seek to overcome the difficulty by memorizing it and delivering it word for word. The aim is good, the method faulty. In fact, this is the most reprehensible of all the faulty methods of delivery. The performance is perfunctory and unintelligent. It is insincere—a conscious endeavor to convey the impression that the delivery is extemporaneous. No one is deceived. Moreover, it invites disaster. A failure of memory does not escape the hearers. The speaker's influence is gone. If he cannot recover from his lapse of memory, he is compelled to give up in humiliating confusion.

The practice of some good speakers is to outline a speech, write it out, read it over several times without memorizing the words, and then go before the audience without the manuscript. This method

includes all the good factors of the read speech with a close approximation of extemporaneous delivery.

To read a speech, or to deliver it from memory, or to depend upon a copious outline is to lean upon a crutch.

DISCUSSION

The purpose of a discussion cannot be achieved unless it is conducted according to the accepted procedure governing deliberative meetings. The application of the rules of parliamentary procedure is essential to the control of the meeting, to secure fair treatment for each member, to maintain orderly discussion, to relevancy, and to direct the consideration of a question or subject, if necessary, to a consensus or acceptable conclusion. A disorderly meeting under a perplexed chairman is an impossible condition for an orderly, purposeful, and fruitful discussion.

An outline of the necessary rules of procedure for the direction of the deliberations of ordinary discussion groups will be found in a later section of this article.

This is not the place for an examination of the principles of argumentation. That is a very complex and comprehensive subject. Very many excellent books have been written on it.

A clear view of some of the causes that threaten the success of, or have wrecked, many a discussion is pertinent.

The first condition of the success of any discussion is that every member must be prepared to make his contribution. To do this demands that each shall have a knowledge of the matter in hand. This knowledge should be definite and verified, not general and vague. Thus an intelligent contribution is assured.

The degree of the influence of an individual member is the degree of his intelligent contribution to the matter in hand. If he avoids taking his share in the discussion, he sacrifices his influence. It is just neither to his associates nor to himself.

A speaker may at times be perplexed as to the opportune time for making his contribution. He should seize upon some point made by a previous speaker; approve or criticize it; then relevantly apply what he himself has to offer. Thus he makes his contribution and relates it to the general discussion. It fits in.

A plan is necessary to effective discussion, but it cannot be determined before the meeting. The speaker can bring his knowledge of the subject with him. He cannot well bring his plan. It must be improvised. It depends upon that in the previous speakers' contentions to which he attaches his matter. The point in the argument of those who preceded him and to which he relates his contribution provides him with an introduction. His explanation of his own attitude and his reasons therefor constitute the development of his argument. The restatement of his contention serves as a conclusion.

To conjure up the necessary courage to inject himself into a discussion or debate is very difficult for many a one. He hesitates about taking the initiative. He would take part. He demurs. The opportunity passes. If such a one will decide where he can contribute and force himself to rise to speak, by an act of will, his troubles will vanish. He will find that the water is not so very cold after all.

Another cause for hesitation, in taking the initiative in discussion, is the fear of criticism. Like nearly every fear, it is without reasonable foundation. In any case, the speaker's preparation pro-

vides him with knowledge. This is his warranty, and it should be sufficient assurance.

A discussion is usually an informal occasion. This does not justify slovenliness in bearing, carelessness in manner, or indifference in speech. In discussion, as on other public-speaking occasions, the speaker should stand easily, confidently, erectly, and alertly. He should speak naturally and deliberately.

THE AFTER-DINNER SPEECH

The popularity of the individual who acquires a reputation as an accomplished after-dinner speaker is well known. He is sought after incessantly as "the speaker" or "the guest" of some occasion. The universal favor with which such a one is regarded simply proves that the exceptionally endowed after-dinner speaker is rare. That for many years any discussion on after-dinner speaking should inevitably turn to the elegant and polished Senator Chauncey M. Depew, who used with grace all the qualities of the after-dinner speaker, is additional proof.

The happy blending of so many qualities, no doubt, accounts for the scarcity of outstanding after-dinner speakers. What these qualities are will be better appreciated by a consideration of the nature and demands of the after-dinner speaking occasion. Of course, I do not mean to say that anyone may not become an acceptable after-dinner speaker. He who has a knowledge of the requirements of this type of public address prepares himself to meet those requirements and applies both with intelligence.

The after-dinner speech is delivered in connection with a banquet or dinner. The occasion may be the annual dinner of a club or society, an anni-

versary dinner, a dinner of the employees of a financial or business house, an alumni dinner, or what not. Under such auspices it is, above all, a social occasion. But it is not always of a social nature only, even on occasions such as enumerated.

It is customary for charitable, or political, or business, or religious organizations to inaugurate a new policy or undertaking with a dinner, to which are invited those who are, or who may be, interested, and to whom are presented the aims of the policy or undertaking. Such dinners are, primarily, important occasions, and, secondarily, social.

The guests gather at a dinner in a spirit of good fellowship and with a common purpose. It is an occasion of cordiality and good spirit—one for the mutual association of persons on friendly terms. Geniality finds expression in familiar intercourse among the guests and between the speakers and their hearers.

The nature, spirit, and purpose of the occasion suggest the appropriate qualities of matter and delivery in after-dinner speaking.

The matter should be amusing but not clownish, entertaining but not frivolous, serious but not prosy, inspiring but not extravagant, witty but not sarcastic.

The speaker should address his hearers with ease in bearing, naturalness in manner, and simplicity in speech. He should be engaging, animated, kindly, and intimate in conversation. Of all occasions, this is not the one for formality, or stiltedness, or aloofness. The speaker should look into the eyes of his hearers with friendly interest and converse with them. The speaker should be himself. This much-used quotation fittingly describes the manner and the delivery of the pleasing and welcome after-dinner speaker: "Nature seemed to speak all over him."

We know how, on social occasions, in other times, the spirit of geniality and good spirit were enhanced by song and story. They were made the means of entertainment, amusement, and interest. Each has its place at the modern "dinner." The song is used in its original way. The story is told by the speaker for the purpose of illustration, as well as for entertainment. It makes an appeal to the imagination, and nothing else arouses the interest and attracts the attention so well as such an appeal.

The story is not the only means of making the matter of a speech interesting and entertaining. There are witty sayings, illustrations, vivid descriptions, and humorous or serious references.

It is remarkable how soon the story, saying, illustration, or description becomes "dated." An audience is not interested in a story it has already heard. For the same person to repeat a story to the same hearers certainly does not enhance their regard for him as a speaker. More than that, for them, it robs his speech of that apparently spontaneous and impromptu quality that should be characteristic of after-dinner speaking. Anyone who has had much experience in speaking knows the value, not only of keeping a record of good stories, but of constantly adding to it and substituting for those that, through age, have lost their savour others that are new and up-to-date.

Although the after-dinner speech should be genial and interesting, its sole purpose is not amusement and entertainment. As someone has said, the after-dinner speaker should, amid his geniality, humor, and wit, call attention to at least one serious thought that is of importance to the gathering. To be serious does not mean to be dull or prosy. Let the treatment of the serious theme be entertaining, graceful, and attractive. Secure

these desirable qualities by anecdotes, illustrations, witty sayings, humorous stories, and vivid descriptions.

It is very unfortunate for any speaker to acquire a reputation for humor only. He may be popular, but he loses his influence. He is never taken seriously. In the last analysis he is regarded as an entertainer.

SPEAKING AS CHAIRMAN

The success of a society or club depends upon the application of the accepted way of doing things to the organization of the society, the administration of the constitution, the employment of the rules of procedure governing the proper and orderly conduct of the business and the discussions of the society, and upon the hearty co-operation of the members in observing the rules of the constitution, in presenting assignments, joining in discussions, making such preparation upon the subjects under consideration as will insure intelligent and relevant contributions, speaking with self-possession, ease, naturalness, and purpose, and in submitting cheerfully to the rules of procedure, and applying the spirit of courtesy that cordial relations may obtain.

System is essential for the successful functioning of a club. In club deliberations, as elsewhere, without system there must be chaos. The result is failure to realize the purpose of the organization, disappointment and discouragement to the members, and ultimate disintegration. Thus, one more club that started with high hopes passes into oblivion for the want of a definite order of business.

More depends upon the chairman than upon anyone else. When he takes the chair and calls the members of the club to order he should include,

with this duty, a few remarks regarding the business of the meeting. This opening speech should be short. By not indulging in long talks the chairman can expedite the program of the meeting. The average member of a club is not interested in a multiplicity of details. He wishes the program to proceed. It is the chairman's duty to see that it does.

It is the chairman who introduces the program with a few remarks, announces the subject for consideration, and introduces the person to whom the assignment was made to read the paper or give the talk on the subject. The paper or talk should be confined to a prescribed length of time for presentation.

When the reading of the paper has been completed or the talk delivered, the chairman should invite the members to discuss it. Should the members hesitate, as sometimes is the case, the chairman may call upon someone to open the discussion.

A definite length of time should be set aside for discussion. The chairman must bring it to an end when this time has passed.

Since the chairman controls and administers the system under which the meetings function, and since the success of the meetings depends upon his sympathetic attitude and wise and just decisions, it is obvious he must have certain necessary qualifications. When a group is fortunate in its chairman everything goes with vim.

What is more tedious than the chairman who "talks and talks" in his opening remarks? Everyone has been the victim of the intolerable boredom caused by some chairman who, intoxicated by his own loquacity, persisted in prophesying in detail what each speaker was going to say and in discussing it at length after it had been said.

Geniality is an essential factor in the make-up

of a good chairman. Some members of every group may be extremely sensitive. They may be so afflicted with self-consciousness that without the friendly and sympathetic encouragement of the chairman they would find it impossible to make their contributions to the program. On the other hand, the frigid, formal, unsympathetic type of chairman "chills and kills" discussion and is responsible for turning what might have been an interesting meeting into an abortive one.

The person selected should be well informed, fair minded, discreet, courteous, and tactful, mentally alert, and capable of making prompt and just decisions. He should be able to control a meeting by the respect which his personality commands rather than by a display of authority which is usually futile in the maintaining of discipline. He should possess the ability to get things done.

A GUIDE TO DAILY READING AND STUDY

THE following pages contain a complete schedule of reading and study for every day in the year. By following it closely one can, in twelve months' time, become familiar with the style of practically every great author from the time of Homer to our own day. Each volume covers two weeks' study and each contains a balanced ration—a certain amount of poetry, of philosophy, of fiction, history, biography, and science. No phase of literature, and that means no phase of life, is neglected.

Speaking of the University Library, Nicholas Murray Butler, president of Columbia University, said, "It is a piece of much needed work, admirably well done. . . . The ordering and arrangement of it all are capital." Other educators have joined their words of praise to Dr. Butler's—John Grier Hibben, president of Princeton, George H. Denny, president of the University of Alabama, Ray Lyman Wilbur, president of Stanford, Robert Rogers, of the Massachusetts Institute of Technology, Henry Apple, of Franklin and Marshall College, W. H. P. Faunce, president of Brown.

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(<i>Rudyard Kipling, born December 30, 1865</i>)	
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**BIOGRAPHICAL INDEX OF
AUTHORS AND TITLES**

BIOGRAPHICAL INDEX OF AUTHORS AND TITLES

This index has been carefully and critically prepared to serve three purposes. First, it is actually an index of all the authors whose work appears in the University Library, and of the selections by which they are represented. Second, it is an easily accessible biographical dictionary, including whatever facts in the life of the author are necessary to a complete understanding of his work. Third, it is a tutorial guide, with a critical estimate of each author and with special mention of his other important contributions, which are here cited as collateral material and reference work for one studying the University Library.

ABBOTT, LYMAN *American* 1835-1922

"It is glorious to die thus amid the murmur of many voices saying, 'God bless you for the good you did me,'" wrote Dr. Henry Van Dyke upon the death of Lyman Abbott at the age of 87 in 1922. As a preacher Dr. Abbott succeeded Henry Ward Beecher at Plymouth Church in Brooklyn; as an editor, for forty-six years, chief of the staff of the *Outlook*, he was a useful and influential citizen, "who stood for all that was finest and for all that was most effective in American public life." The two selections included here were taken from "Silhouettes of My Contemporaries."

Alice Freeman Palmer—Teacher . . XXIV, 32
P. T. Barnum—Showman . . . XIII, 283

ADAMS, FRANKLIN PIERCE ("F.P.A.") *American* 1881-

Journalist, "colymnist," and author of verses and burlesques. Among his volumes are "Tobogganing on Parnassus," "Weights and Measures," "So There!" and "Something Else Again."

Us Poets XII, 307

ADDISON, JOSEPH *English* 1672-1719

A statesman too shy to debate in the House of Commons, Addison nevertheless wielded great influence through his political essays. Of his essays contributed to the *Tatler*, the *Spectator*, and the *Guardian* (edited by his friend, Richard Steele), those of the Sir Roger de Coverley series in which he ridicules the social follies of the age are most famous.

A Sunday at Sir Roger's	IX, 7
The Voice of the Heavens	IX, 1

ADE, GEORGE *American* 1866-

Humorist, dramatist, journalist, and author of the famous modern fables collected in "Fables in Slang," "Hand-Made Fables," and other volumes.

The Fable of the Preacher Who Flew His Kite
VIII, 185

ÆSCHYLUS *Greek* 525 B. C.-456 B. C.

Generally considered the greatest of Greek tragic poets. Only seven of his plays are extant, among them "The Persians," "The Seven against Thebes," and the Orestean trilogy. The plays are especially notable for the beautiful lyric poetry of the choruses.

The Complaint of Prometheus XIX, 237

ALCOTT, LOUISA MAY *American* 1832-88

It is interesting that one whose work for adults was only mediocre should have written America's classic *par excellence* for girls, "Little Women." The story is drawn largely from the family life in old Concord of the author and her sisters and was begun somewhat reluctantly at the request of a publisher who wanted a book for girls. Afterward the publisher demanded other volumes and "Little Men," "Jo's Boys," "Under the Lilacs," etc., followed with nearly as great success.

Autobiography XXII, 296

ALDERMAN, EDWIN *American* 1861-

One of the leading educators of the South, Doctor Alderman is easily recognized as the foremost of her orators. The "Memorial Address" from which selections were made for the University Library, was delivered before a joint session of the houses of Congress in December, 1924.

A Memorial Address XXIV, 239

ALLEN, JAMES LANE *American* 1849-1925

Mr. Allen is the author of "The Choir Invisible," "A Kentucky Cardinal," "Flute and Violin," and other books with his native state for a background.

The School V, 64

ALLINGHAM, WILLIAM *Irish* 1824 89

The author of more than eighteen books of poetry, Allingham is chiefly remembered to-day for "The Fairies."

The Fairies VI, 36

AMUNDSEN, ROALD *Norwegian* 1872-

After receiving a public-school education, Amundsen became a sailor. In 1911, as leader of the Norwegian Polar Expedition, he reached the South Pole, the first who ever performed this feat.

At the South Pole VII, 120

ANACREON *Greek* c. 560(?) B. C.—c. 478 B. C.

Highly convivial odes on love and wine are called Anacreonic because Anacreon was one of the first to excel in this form of art. His death was appropriate to his calling. According to Pliny, he died at the age of eighty-five, choked by a grape.

Spring IX, 18

ANGELO BUONAROTTI, MICHAEL *Italian* 1475-1564

One of the greatest sculptors and painters of all times, Michael Angelo is known especially for his work in the Sistine Chapel and the Vatican. His poetry is not so famous but many of his sonnets have survived to the present day.

If It Be True XIV, 36
The Might of One Fair Face XIV, 36

ANONYMOUS

The Bonny Earl of Murray II, 99
The Wearin' o' the Green VI, 27

ARCHER, WILLIAM *English* 1856-1924

More than any one else Archer was responsible for introducing the work of Ibsen to English-speaking people. As translator, author, playwright, and critic, he was for many years an influential figure in the literary and dramatic world.

The Great Stupidity XVII, 242

ARISTOPHANES *Greek* 444 B. C.—380 B. C.

As the greatest comic poet and dramatist of antiquity, Aristophanes exercised a satirical censorship on the public

life of Greece. Of the comedies ascribed to him, eleven are extant, including "The Clouds," "The Wasps," and "The Frogs." He is surprisingly modern in spirit, and many of his quips have not lost their zest in spite of twenty-three centuries of constant use.

Chorus of Women XIX, 242

ARISTOTLE *Greek* 384-22 B. C.

Aristotle was a pupil of Plato and a teacher of Alexander the Great. He founded the Lyceum in Athens, and wrote many books on metaphysical and natural science, ethics, logic, and rhetoric. These were the textbooks of the classical schools, but recent times have replaced the Aristotelian method of deductive reasoning with the Baconian idea of experimentation.

Tragedy XIX, 37

ARNOLD, MATTHEW *English* 1822-88

Educated at Rugby, where his father, Thomas Arnold, was the headmaster, and at Oxford, Matthew Arnold later became professor of poetry at Oxford. Through his critical works, "he did more," says Dr. Maurice Francis Egan, "to inculcate in the minds of English-speaking people a love for Literature for the sake of itself than any other man living or dead." Among his poems, "Sohrab and Rustum," "The Scholar Gipsy," "Thyrsis," and "The Forsaken Merman" deserve especial praise. His prose work, which is what Doctor Egan had in mind, includes "Culture and Anarchy" in which is found the "sweetness and light" theory and "Essays in Criticism."

Dover Beach XXII, 329

The Forsaken Merman XVIII, 221

Growing Old XVI, 56

Philomela IX, 23

Sweetness and Light XVI, 217

ARTHUR, SIR GEORGE *English* 1860-

Author of "The Life of Lord Kitchener of Khartoum," "The Life of Lord Wolseley," "Sarah Bernhardt"; editor of "The Letters of Lord and Lady Wolseley."

Sarah Bernhardt XV, 61

AURELIUS ANTONINUS, MARCUS *Roman* 121-180

Marcus Aurelius was adopted and educated with great care by Antoninus Pius, afterward emperor, and trained in

the Stoic school to avoid luxury. He succeeded Antoninus Pius, and as emperor became famous for wisdom and virtue. His philosophy is contained in his "Meditations."

Selections from the "Meditations" . . . VIII, 96

AUSTEN, JANE *English* 1775-1817

Macaulay called Miss Austen "the Shakespeare of Prose," Sir Walter Scott paid tribute to her "exquisite touch," William Dean Howells called her "the most artistic of English novelists," and Professor Phelps has said that "Pride and Prejudice" is the best novel ever written by a woman. She was never two hundred miles away from her home and she died when she was forty-two, yet she has become the standard by which all other English women novelists are measured. Her books were published anonymously. Besides "Pride and Prejudice," "Sense and Sensibility," "Emma," and "Mansfield Park" are recommended. The selection here is from "Pride and Prejudice."

Mr. Collins Proposes. . . . XXIII, 324

AYTOUN, WILLIAM EDMONSTOUNE *Scottish* 1813-65

Author of "Lays of the Scottish Cavaliers," written in imitation of Macaulay and of other spirited ballads.

The Execution of Montrose . . . II, 100

BACON, FRANCIS *English* 1561-1626

Bacon was the first of the great experimental philosophers. He wished to create a new school in opposition to the Aristotelian methods of deductive reasoning, based upon the fact that all knowledge comes from experiment or experience. His essays are among the most widely quoted of English books.

Of Friendship III, 103
Of Gardens I, 318
Of Love III, 99
Of Marriage and Single Life . . . III, 101
Of Travel XXIV, 115

BAKER, KARLE WILSON *American* 1878-

Mrs. Baker's first work was published under the name of Charlotte Wilson. Her volumes of poetry are "Blue Smoke" and "Burning Bush."

Let Me Grow Lovely	XVI, 57
Rondel for September	XVII, v

BALZAC, HONORÉ DE *French* 1799-1850

"The greatest of French realistic novelists." After acceding to his father's desires for three years in the matter of gaining practical experience in law, Balzac abandoned it for literature. His funds were promptly shut off, and he was left to do what he could in a garret in Paris where his habits of work were fairly regular in that he generally started writing at midnight and continued until almost any hour of the following day, sometimes staying at it steadily for sixteen hours. It has been said that the whole of his work was always present in his mind from the time that he conceived the idea of "building it all into one huge structure—the '*Comédie Humaine*,'" an account of the manners, customs, virtues, and vices of French society in the 19th Century, involving two thousand characters. Out of the ninety-two titles, those most frequently read are "*Père Goriot*," "*Eugénie Grandet*," and "*The Wild Ass's Skin*." Two of the most celebrated short stories are listed below.

La Grande Bretèche	III, 296
A Passion in the Desert	X, 1

BARING, MAURICE *English* 1875-

As diplomat, journalist, correspondent, humorist, poet, and man of letters, Maurice Baring is distinguished for his wide culture and learning. He is the author of "*The Puppet Show of Memory*," "*C*," and several books of essays, poems, and burlesques.

A Luncheon-Party	VIII, 203
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BARRIE, SIR JAMES MATTHEW *Scottish* 1860-

Barrie entered literature through the medium of journalism. His sketches of his early life in Kirriemuir made him one of the popular writers of the day. "*Sentimental Tommy*," a psychological study of the artistic temperament, is one of his most interesting novels, and although it is probable that "*Tommy*" was the result of Barrie's own introspective research, Robert Louis Stevenson identified himself at once with the hero. "*Margaret Ogilvy*" is a charmingly intimate picture of the life and death of Barrie's mother, and contains much autobiographical material. Since the beginning of the 20th Century, Barrie has devoted himself almost entirely to the drama. His first slight sketches were

soon followed by "The Admirable Crichton," "Quality Street," "Alice-Sit-by-the-Fire," "A Kiss for Cinderella," and many others. He is probably best known as the creator of "Peter Pan."

The Courting of T'Nowhead's Bell . . . IX, 185
A Tillyloss Scandal XX, 149

BARRUS, CLARA *American* 1864-

From 1914 to 1921, Doctor Barrus lived with the family of John Burroughs and was his literary assistant. She was made his literary executor and official biographer. She is the author of "The Retreat of a Poet Naturalist" and "John Burroughs, Boy and Man."

Burroughs and Roosevelt XX, 276

BATES, KATHERINE LEE *American* 1859-

Miss Bates has found time in a busy academic career to write much good prose and poetry. One of her poems, "America the Beautiful," has been selected by the American Federation of Women's Clubs as its official hymn.

America the Beautiful XI, 308

BEDDOES, THOMAS LOVELL *English* 1803-49

Dramatist, one of the first to recognize Shelley's poetic genius.

Dream-Pedlary XII, v

BEEBE, WILLIAM *American* 1877-

Mr. Beebe was born in Brooklyn, N. Y., and aside from expeditions into the wilds of many lands in quest of scientific information, he has made his home near that city. His writings are read by scientists and those who are not scientifically inclined alike, because they are accurate and readable. He is known chiefly as an ornithologist, and as such has been connected with the New York Zoological Society for many years. "Jungle Peace" has enjoyed wide popularity, and "Galapagos: World's End" and "Jungle Days" are almost as well known. The selection here is from "Jungle Peace."

With Army Ants "Somewhere" in the Jungle
X, 54

BEECHER, HENRY WARD *American* 1813-87

Mr. Beecher was not only a preacher and an orator, but a statesman and a writer although his writing was purely a by-product. He always claimed that he wrote "Norwood," his one novel, to prove that he could not have written "Uncle Tom's Cabin," the authorship of which had been attributed to him by persons sceptical of the ability of a woman to write an epoch-making book.

Deacon Marble XV, 209

BELLOC, HILAIRE *English* 1870-

Rupert Brooke has called Belloc the greatest master of English prose since Dryden. Much of his best serious work is concerned with the period of the French Revolution. He has written thrillingly about many of its most important figures, Marie Antoinette and Robespierre among others.

Marie Antoinette's Childhood XXI, 32

BENÉT, WILLIAM ROSE *American* 1886-

Mr. Benét is the author of several books of poetry, among which are "Merchants of Cathay," "The Falconer of God," and "Moons of Grandeur."

Tricksters XVII, 106

BENNETT, HENRY *Irish* 1785- (Date of death unknown)

St. Patrick VI, 25

BENNETT, HENRY HOLCOMB *American* 1863-1924

A widely versatile man—journalist, poet, historian, draughtsman, painter, Mr. Bennett was the author of at least one immortal poem in "The Flag Goes By," which he composed during the Spanish-American War.

The Flag Goes By XI, 307

"BILLINGS, JOSH" (HENRY WHEELER SHAW) *American*
1818-85

Shaw was born in Massachusetts, but went West and worked as a steamboatman and farm hand and as an auctioneer. He became famous through his humorous sketches for newspapers and through his lectures. He belongs to that characteristically American school of humor which includes "Bill Nye" and "Artemus Ward."

Natral and Unnatral Aristokrats . . . VIII, 191

BLACKMORE, RICHARD DODDRIDGE *English* 1825-1900

Blackmore studied law at Oxford and practised until he lost his health and had to retire to the country. He was the author of many books but the only one that is remembered to-day is "Lorna Doone."

John Ridd Meets Lorna Doone. . . . VI, 215

BLAKE, WILLIAM *English* 1757-1827

Blake's early mysticism, which is the dominant note of all his work both poetic and artistic, brought him many a beating in his youth from an outraged mother who objected to his encounters with the prophets and God in her orchard. His first book, "Poetical Sketches," excited the interest of the Lake poets, provoking Wordsworth to comment that it was "undoubtedly the production of insane genius, but there is something in the madness of this man that interests me more than the sanity of Lord Byron and Walter Scott." "Infant Lay," "Songs of Innocence," and "Songs of Experience" are remarkable, not only for their poetry, but for the illustrations with which he supplied them.

The Piper XIV, v

The Tiger XX, v

BLANCHAN, NELTJE *American* 1865-1918

Few Americans have done more to interest people in the outdoor world around them than this author of charming books about birds and flowers. Her volumes include "Birds That Hunt and Are Hunted," "Nature's Garden," "How to Attract the Birds," and "The American Flower Garden."

Home Life of Birds VII, 237

BLUNT, WILFRID SCRAWEN *English* 1840-1922

Poet and traveler, attaché to various British embassies in Europe, champion of the Boers and of the nationalist cause in Ireland, Blunt will be remembered as the author of "Quatrains of Youth," "Esther," and "The Love Sonnets of Proteus."

With Esther XII, 247

BOCCACCIO, GIOVANNI *Italian* 1313-75

Boccaccio's name at once brings to mind the "Decameron," which, like the work of his friend, Petrarch, is said to owe

its inspiration to a lady, in this case, Maria, natural daughter of King Robert of Anjou whom he immortalized as Fiametta. These "drummers' tales of the Middle Ages" have been used as a model by Chaucer, Tennyson, and other distinguished English poets.

The Falcon IV, 51
Patient Griselda XXIV, 101

BORROW, GEORGE *English* 1803-81

Borrow is one of those authors who was neglected in his lifetime to become famous after his death. In "Lavengro" and its sequel, "The Romany Rye," we have a queer sort of autobiography of a wandering student and philologist among gypsies. "No man's writing," says Theodore Watts, "can take you into the country as Borrow's can: it makes you feel the sunshine, see the meadows, smell the flowers, hear the skylark sing, and the grasshopper chirrup."

Lavengro XIX, 72

BOSWELL, JAMES *Scottish* 1740-95

Boswell's adoration of Doctor Johnson led to his taking minute notes on the great man's daily life which he fashioned into a biography without parallel. "Boswell is the first of biographers," says Macaulay. "He has no second."

The Life of Dr. Johnson VI, 158

BRAITHWAITE, WILLIAM STANLEY *American* 1878-

Mr. Braithwaite is widely known as a reviewer of poetry and an anthologist as well as the author of "Lyrics of Life and Love" and "The House of Falling Leaves."

Sic Vita IV, 102

BRANCH, ANNA HEMPSTEAD *American*

Author of "Rose of the Wind," "The Shoes That Danced," and "The Heart of the Road."

Songs for My Mother IX, 228

BRONTË, CHARLOTTE *English* 1816-55

Seldom have three shy, reserved girls awakened more critical comment and interest than the Brontë sisters, Charlotte, Emily, and Anne. Much has been written of their lives and characters, but their best biographies are to be found in their novels. After an unsuccessful venture into

poetry with her two sisters, the eldest of the trio, Charlotte, disposed of "Jane Eyre" to the same publishers who had just refused her first novel, "The Professor," for no other reason than its brevity. The outspokenness of "Jane Eyre" in an age of reserve at once aroused a swarm of critics, there was much eager speculation about the author, "Currer Bell" and the lonely girl was brought into a circle of congenial and admiring friends which included Thackeray, G. H. Lewes, and Mrs. Gaskell, who later wrote her biography.

Autobiography VI, 319

BRONTË, EMILY *English* 1818-48

"Last Lines" is considered by some critics the greatest verse ever written by an Englishwoman. "Wuthering Heights" was one of Swinburne's favorite books, and Miss Brontë herself has been called the most striking woman genius of the 19th Century. All of the Brontës were endowed with high imaginative and literary gifts, and the story of their strange remote life is one of the most interesting in the annals of English letters.

Last Lines VI, 333
My Lady's Grave VI, 330
Remembrance VI, 331
Stanzas VI, 332

BROOKE, RUPERT *English* 1887-1915

When the European war began, Brooke wished to go to France and help with the crops but later accepted a commission in the English army and fought in France and Greece. He contracted blood poisoning in the island of Scyros and was nursed on board a French hospital ship where he died. He was one of the most gifted of the "War Poets."

Dust XXII, 55
The Soldier XXI, 234

BROWN, CHARLES FRANCIS (*See* ARTEMUS WARD)

BROWN, THOMAS EDWARD *English* 1830-97

Brown was born on the Isle of Man and most of his poetry was written in an Anglo-Manx dialect.

My Garden I, 329

BROWNE, SIR THOMAS

English

1605-82

Famous for his encyclopedic learning, Sir Thomas Browne was sought out by people all over the world for advice on all sorts of subjects. His two most celebrated books are "Religio Medici," which John Burroughs called "a rare specimen of vital, flexible, imaginative writing," and "Hydriotaphia, or Urn Burial," which by many critics is considered superior to its predecessor. Browne's books are as distinguished for the beautiful melody of the author's style as for their subject matter.

Religio Medici XX, 14

BROWNING, ELIZABETH BARRETT

English

1806-61

With the publication of her two volumes of poems in 1844, Elizabeth Barrett was hailed as the greatest woman poet of her time. Browning acknowledged his pleasure in them in the first letter of the series in which the chronicle of their courtship is preserved. Their attraction for each other was immediate, and the story of their sixteen years of married life is as happy a one as there is on record.

The Cry of the Children V, 151
 A Man's Requirements XII, 329
 Mother and Poet V, 146
 Sonnets from the Portuguese V, 139

BROWNING, ROBERT

English

1812-89

For a number of years, Browning was known, in spite of his poetry, simply as "the man who married Elizabeth Barrett," but later criticism has ranked him next to the very greatest masters. Amateur readers have been frightened away by tales of his obscurity, but no one should have difficulty with his shorter poems, "Saul," "The Last Ride Together," "Rabbi Ben Ezra," and others, and the reader who has enjoyed them is ready for "The Ring and the Book," "Pippa Passes," etc. "No English poet," said Hamilton Wright Mabie, "ever demanded more of his readers, and none has ever had more to give them."

Home-Thoughts, from Abroad VII, v
 Love Among the Ruins XII, 253
 My Star XII, 251
 Rabbi Ben Ezra XVI, 326
 Saul IX, 122

BRYANT, WILLIAM CULLEN *American* 1794-1878

Bryant began writing in such a singularly barren period in American literature that when his verses first appeared there was some difficulty in convincing the public that they were done on this side of the Atlantic. He was one of the first to record in poetry his love of nature—American nature.

The Battlefield	X, 302
The Death of the Flowers	VII, 35
To the Fringed Gentian	VII, 31
Robert of Lincoln	IX, 25
Song of Marion's Men	I, 293

BUNYAN, JOHN *English* 1628-88

Bunyan was detained in prison for twelve years as a promoter of seditious assemblies and while there wrote "The Pilgrim's Progress" and other books which were joyfully received in Puritan circles where novels were strictly forbidden. Next to the Bible "The Pilgrim's Progress" has been read more than any other book written in English.

The Pilgrim's Progress XVI, 300

BURGESS, GELETT *American* 1866-

As the creator of the Goops and the author of "The Purple Cow" and many other lively bits of prose and verse, Mr. Burgess is a humorist enjoyed alike by adults and children.

The Lazy Roof	II, 336
The Purple Cow	II, 336

BUNNER, HENRY CUYLER *American* 1855-96

Bunner turned from clerking in an importing house to journalism, in which he distinguished himself sufficiently to be made an associate editor of *Puck*. He is the author of some delightful lyrics, a novel, "The Midge," and short stories in which he shows the influence of de Maupassant.

The Love Letters of Smith XV, 46

BURKE, EDMUND *Irish* 1729-97

Among the causes championed by Burke while a member of the English Parliament were opposition of commercial restrictions against the American colonies, the repeal of the Stamp Act, the freedom of the press, the abolition of the punishment of the pillory and other brutalities of the law, the removal of trade restrictions with Ireland, the relief of Scot-

tish and Irish Catholics, and the impeachment of Warren Hastings for cruelty in India. He was one of the most celebrated orators of all time.

On Conciliation with the American Colonies

XXII, 145

BURNS, ROBERT

Scottish

1759-96

Called "the glory and reproach of Scotland," Robert Burns is one of the best loved poets of the world. Having acquired a distaste for his father's occupation of farming, he bent all his endeavors toward literature. The success of his first volume of poems led him to abandon his plan of going to Jamaica to forget an unhappy love affair with Jean Armour, and go instead to Edinburgh where he became the fashion in literary and social circles. He attracted great attention with his satires attacking the self-righteousness and hypocrisy of the extreme Puritans of the Scottish Church, but the work for which he is remembered now, the work in which his genius reached its height, is his song-writing. In such poems as "The Cotter's Saturday Night," "Tam o' Shanter," and "The Jolly Beggars," he gives sympathetic and true pictures of rural Scotland in the 18th Century. A poet from the plow, "the flavor of the soil can be tasted in everything he wrote."

Autobiography	II, 167
Bannockburn	XII, 199
The Cotter's Saturday Night	XV, 303
For A' That and A' That	II, 187
Highland Mary	XVIII, 215
To a Mountain Daisy	VII, 27
Tam o' Shanter	XV, 311
Thou Lingering Star	XVIII, 216

BURROUGHS, JOHN

American

1837-1921

Burroughs came of pioneer stock and was brought up in the country. By many he is considered the foremost naturalist-author that America has yet produced, not excepting Thoreau and Muir. He was a friend of Whitman, Emerson, Edison, Henry Ford, and Theodore Roosevelt. His books include "Wake Robin," "Bird and Bough," "Locusts and Wild Honey," and "My Boyhood." His philosophy of life is shown in the poem listed here.

Waiting	XVI, 58
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BURT, MAXWELL STRUTHERS *American* 1882-

Author of distinguished prose and poetry, his published volumes include "In the High Hills," "John o' May, and Other Stories," "Songs and Portraits," "The Interpreter's House" (a novel), and "The Diary of a Dude Wrangler."

Resúrgam IV, 95

BUTLER, ELLIS PARKER *American* 1869-

Mr. Butler is widely known as a humorist, and one of his sketches, "Pigs Is Pigs," has become an American classic.

Just Like a Cat I, 120

BUTLER, SAMUEL *English* 1835-1902

Butler was a versatile genius—classical scholar, musician and composer, author, biologist, Shakespearean critic, and painter. After leaving Cambridge, he went to New Zealand, raised sheep for five years, and returned to England with an income. He is the author of "The Way of All Flesh," "Erewhon," "Erewhon Revisited," and "The Fair Haven," all of which are distinguished by a bitter and cynical philosophy. Neglected while he was alive, he has recently become the center of a cult of Butlerians.

Some Erewhonian Trials XX, 77

The Views of the Erewhonians Concerning Death
XX, 87

BUTT, ARCHIBALD WILLINGHAM ("ARCHIE")

American 1866-1912

Few lives lost on the *Titanic* were more regretted than that of this gallant gentleman, personal friend and aide of President Roosevelt and President Taft. His contribution to literature is in the letters he wrote to his mother, his sister-in-law, and his friends.

Roosevelt at Home XIII, 40

BYNNER, WITTER *American* 1881-

Besides several books of verse Bynner is the author of a number of plays. He is also responsible for one of the most successful of modern literary hoaxes, "Spectra," a burlesque of modern poetry which at first was taken seriously. This was published under the pseudonym of Emanuel Morgan and was written in collaboration with Arthur Davison Ficke.

Sentence XXII, 51

BYRON, LORD GEORGE GORDON NOEL *English* 1788-1824

"To be born lame—to be obliged to starve one's self in order to keep down one's fat—to pass one's childhood in the tantalising atmosphere of the aristocratically connected family—to pass it there in penury, and afterwards succeed to a poverty-struck peerage must needs have had an enormously disturbing and demoralising effect upon any character, unless the character were of a peculiarly heroic mould," writes Theodore Watts-Dunton. "But upon Byron in whom personal vanity and aristocratic prejudice were grotesquely combined with something of the *bourgeois* feeling about impecuniosity, its effect was disastrous—nearly ruinous." The history of his life has been compared often enough to his poetic masterpiece "Don Juan," which his own age thrilled to as autobiographical. With the publication of the first two cantos of "Childe Harold," Byron "woke to find himself famous." He excited the imagination because he was generally believed to be the most unhappy man in London. After his separation from his wife, he had good reason to be unhappy, for the adoring public upon which his vanity fed revolted and he was completely ostracized. At the outbreak of the Greek war of independence, he gave his sword and fortune to the cause of liberty, but before he reached the front, he died of a fever at Missolonghi.

The Destruction of Sennacherib . . .	XIII, 235
The Isles of Greece . . .	XIII, 236
Ode to Napoleon Bonaparte . . .	IV, 165
Ode on Venice . . .	XVI, 120
On This Day I Complete My Thirty-sixth Year . . .	II, 122
The Prisoner of Chillon . . .	XIII, 222
The Sea . . .	XXII, 332

CABELL, JAMES BRANCH *American* 1879-

Louis Untermeyer speaks of "that gem-studded ivory tower in which Cabell lives and escapes the modern world," and Asa Don Dickinson pronounces him "one of the half-dozen most interesting American writers of to-day." He is the author of "Jurgen," a delightful medieval fantasy, which has been made into a symphony by Deems Taylor. His other titles include "The Cream of the Jest," and "Beyond Life," a book of essays.

Porcelain Cups . . .	XI, 3
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CABLE, GEORGE WASHINGTON *American* 1844-

Mr. Cable writes with grace and humor of the life and manners in old New Orleans. His chief books are "Old Creole Days," "The Grandissimes," "Madame Delphine," and "Dr. Sevier."

"Posson Jone," XXII, 1

CAMOENS, LUIS VAZ DE *Portuguese* c. 1524-80

Camoens is the greatest poet Portugal has produced. He developed the Portuguese lyric, and wrote sonnets, epigrams, and plays.

Blighted Love. XIV, 35

CAMPBELL, JOHN, Duke of Argyll *Canadian*

Canada (A National hymn). XIII, 1

CAMPBELL, THOMAS *Scottish* 1777-1844

Little of Campbell's work is remembered except his stirring battle lyrics, which rank with the best in the language.

Exile of Erin VI, 28
Lord Ullin's Daughter VIII, 329
Ye Mariners of England. XIV 199

CAMPBELL, WILFRED *Canadian* 1861-1918

Poet and dramatist, editor of "The Oxford Book of Canadian Verse," Mr. Campbell's volumes include "The Dread Voyage," "Lake Lyrics and Other Poems," and "Beyond the Hill of Dreams."

The Month of Ripeness XV, v

CAMPION, THOMAS *English* 1567(?) - 1620

Campion in his own age was considered more valuable as a physician than as a poet or musician, but later generations have remembered him for his poems, many of which he set to music of his own composition. He lived in the age of Ben Jonson and Sidney, and has been called, like them, "a connecting link between Elizabethans and Jacobeans."

Cherry-Ripe III, 335

CANBY, HENRY SEIDEL *American* 1878-

The dictums of few modern critics are listened to with more respect than those of Henry Seidel Canby, editor of the *Saturday Review of Literature*.

Back to Nature XXIV, 52
The Novelist of Pity XI, 28

CAREW, THOMAS *English* 1595(?) - 1645(?)

Carew, like all the courtiers of his time, used poetry as a polite accomplishment; but unlike many of his contemporaries, he actually possessed a lyric gift which preserved his work beyond the occasion which it commemorated.

Disdain Returned I, 69
To His Inconstant Mistress I, 70

CARLYLE, JANE WELSH *Scottish* 1801-66

Mrs. Carlyle was known because of her beauty and wit as "the Flower of Haddington." After her marriage to Carlyle, they moved to her farm in Craigenputtock, where she found the solitude and privation almost unbearable. Carlyle was morose and inattentive when he was hard at work, and Mrs. Carlyle sought an outlet for her vivacious spirit in her letters to her friends.

Letters II, 271

CARLYLE, THOMAS *Scottish* 1795-1881

Since "Sartor Resartus" is in the main autobiographical, we can learn from it much of Carlyle's unhappy early life. When he finished at the University of Edinburgh he tried teaching, but disinclination and ill health put a stop to this career. In 1821 he met Jane Welsh, who became his wife. During the six lonely years which they spent on her farm at Craigenputtock, he did some of his best work, including the essays on Burns, Johnson, and Voltaire. After their removal to London he settled down to the writing of the "French Revolution," the first manuscript copy of which was destroyed through the carelessness of a servant of John Stuart Mill. To rewrite it cost time and energy which he could ill afford, but its appearance at last brought fame and income. "Rugged, mountainous, and volcanic," Walt Whitman said of him, "he was himself more of a French Revolution than any of his volumes."

Battle of Dunbar II, 304

Essay on Biography	III, 61
The Flight to Varennes	XII, 119
The Hero as a Poet	XIV, 201
Labor	XVII, 6

CARMAN, BLISS *Canadian* 1861-

Carman first won recognition with "Low Tide on the Grand Pré." His best work is in the exuberant volumes which contain the "Songs from Vagabondia."

A Vagabond Song	XIX, v
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CARPENTER, FRANK *American* 1855-1924

The author of "Carpenter's World Travels" spent nearly forty years of his life making journeys throughout the world, and traveled more than a half million miles. In addition to the twenty volumes of the "World Travels," he is the author of six geographical readers, more than four million copies of which have been used in the schools of the United States, and of three readers of commerce and industry, and an introduction to geography called "Around the World with the Children." He was a member of the Royal Geographical Society of England and of the American Geographic Society, and of many other organizations devoted to geography or literature or both.

In French Canada	XXIV, 118
Nanking, New and Old	XI, 136

"CARROLL, LEWIS" (CHARLES LUTWIDGE DODGSON)

English 1833-98

It is a bit startling to realize that the author of "Alice in Wonderland" and "Through the Looking Glass" was a mathematician of distinction. At Oxford he took mathematical and classical honors, and later became a lecturer on mathematics at his university and wrote books about Euclid and other scientific matters. He was ordained deacon, but never proceeded to priest's orders because he stammered. He was very shy, but not unsocial, and loved to be with children, for whom, besides the two books mentioned above, he wrote "Sylvie and Bruno" and "The Hunting of the Snark."

Father William	II, 328
Jabberwocky	II, 319

CARRYL, CHARLES E. *American* 1842-1920

This is the father of Guy Wetmore Carryl, with whom he should not be confused. He was a man of business, director of several railroads, and at the same time author of the only serious rival "Alice in Wonderland" has ever had, "Davy and the Goblin."

The Walloping Window Blind . . . II, 321

CATHER, WILLA SIBERT *American* 1875-

Miss Cather has won applause both as a novelist and a poet. Her special province is the portrayal of farm life in the West, which she does with a sensitiveness which places her books—"My Antonia," "One of Ours" (a Pulitzer prize winner), "The Lost Lady," and "The Professor's House"—in the front rank of American novels.

"Grandmither, Think Not I Forget" . XXII, 41

CATULLUS, CAIUS VALERIUS *Roman* c. 87 B.C.-c. 54 B.C.

Catullus was a man of wealth who devoted himself to pleasure and the cultivation of poetry. He lived in Rome and was the friend of Cicero, Cæsar, and Cinna.

Elegy on Lesbia's Sparrow . . . XIX, 246

CELLINI, BENVENUTO *Italian* 1500-71

Cellini was celebrated as an artist, sculptor, goldsmith, and engraver, but he is most famous for his autobiography, in which he tells with scandalous frankness the tale of his adventures in the swashbuckling days of the Italian Renaissance. The book was translated into German by Goethe. The best English version is that of J. A. Symonds.

The Making of the Perseus . . . XXI, 1

CERVANTES, MIGUEL DE *Spanish* 1547-1616

While he was in prison for debt Cervantes wrote a galloping romance in ridicule of the popular novels of the day, with a half-mad knight for a hero, and laughed knight-errantry out of fashion. "Don Quixote" is not only a national but a world classic.

Adventures of Don Quixote . . . XIX, 196

CHATRIAN, ALEXANDRE (See ÉMILE ERCKMANN)

CHATTERTON, THOMAS *English* 1752-70

After going from publisher to publisher in London Chatterton's efforts to earn a living with his writings failed. Starving and penniless, he locked himself in his garret and swallowed poison. Of his death F. H. Groome says: "Had Shakespeare died, or Milton in his eighteenth year or even Keats, the world had never heard of their existence. But he, a lad, with chances vastly less than theirs, had by then written his name so high in Fame's temple that purblind pilgrims must accept his achievement on hearsay."

Minstrel's Song XVI, 175

CHAUCEER, GEOFFREY *English* 1340-1400

"The Father of English Poetry." The chief difficulty in the way of reading Chaucer to-day is the old spelling which makes even the most familiar words look strange. For those who have never studied early English, the "Modern Readers' Chaucer" published by the Macmillan Company is recommended. His most famous work is the "Canterbury Tales," which William Godwin placed second only to the plays of Shakespeare.

Morning in May IX, 17

CHEKOV, ANTON *Russian* 1869-1914

Chekov was the son of a liberated slave. He studied medicine at the Moscow University but preferred literature as a vocation. He is the author of many short stories and plays which have been given high literary rating, among which are "The Cherry Orchard," "The Three Sisters," "Uncle Vanya," and "In the Ravine."

The Bet X, 261

CHESTERFIELD, LORD (PHILIP DORMER STANHOPE, EARL OF CHESTERFIELD) *English* 1694-1773

An accomplished letter writer, courtier, orator, politician, and man of fashion, Lord Chesterfield was an oracle of taste in the 18th Century and a favorite of George II. He was an intimate of Pope, Swift, Voltaire, and Doctor Johnson, who quarreled with him over his attitude toward the famous "Dictionary." His correspondence has been published, the most noteworthy part of it being the letters to his son, whom he instructs in morals and manners.

Extracts from Lord Chesterfield's Letters to His Son VI, 193

COLERIDGE, HARTLEY *English* 1796-1849

The eldest son of Samuel Taylor Coleridge, Hartley was brought up in the family of Robert Southey after the separation of his parents and had his mind cultivated in the society of Wordsworth and Southey. He grew up to write remarkable poetry and Gosse speaks of his "pure talent."

Prayer IV, 97

COLERIDGE, SAMUEL TAYLOR *English* 1772-1834

In 1798, anonymous and unheralded, appeared a book destined to change the whole current of English poetry, the famous "Lyrical Ballads" of Wordsworth and Coleridge. The opening poem was "The Rime of the Ancient Mariner," "All that he did excellently," says Stopford Brooke, "might be bound up in twenty pages, but it should be bound in pure gold." His was a life of magnificent fragments. Two of his three greatest poems, ("The Ancient Mariner" was one) "Christabel" and "Kubla Khan," are unfinished. He was a brilliant talker and as a critic laid the foundations of modern Shakespearean criticism, and gave some fundamental principles for literary criticism in general in "Biographia Literaria."

Answer to a Child's Question IX, 20
Biographia Literaria (Selected) . . . XX, 97
The Rime of the Ancient Mariner . . . XX, 99

COLLINS, WILLIAM *English* 1721-59

To-day the critics have proclaimed Collins the only great English lyrist of the 18th Century, yet during his lifetime his poetry failed to command attention and he died in utter obscurity.

Ode Written in 1745 X, 300

COLUM, PADRAIC *Irish* 1881-

Colum belongs with Synge in his dramatization of the realities of the rural life of Ireland, and has, as Ernest Boyd says, "the right to be considered the most original of our folk-dramatists." Although, as a founder of the Irish National Theater, his interest seems to be primarily in the drama, he has written some excellent poetry, and published a book of verse called "Wild Earth," as well as some charming stories for children.

An Old Woman of the Roads . . . XVII, 100

COLUMBUS, CHRISTOPHER *Italian* 1446-1506

Columbus kept a journal in which he recorded the events of his voyage and forwarded it to Ferdinand and Isabella. The journal itself was lost, but, fortunately, the Spanish historian, Las Casas (1474-1566), had access to it. The long quotation given here is taken from Las Casas, and is in the exact words (translated) of Columbus.

Columbus's Own Story XIX, 253

CONE, HELEN GRAY *American* 1859—

Miss Cone is known as a professor of English and the author of several books of verse including "Oberon and Puck," "Verses Grave and Gay," "The Ride to the Lady," "Sweethearts," "Soldiers of Light," etc.

The Ride to the Lady XVII, 97

CONFUCIUS *Chinese* 550 B. C.-478 B. C.

The most illustrious of Chinese philosophers, distinguished for his politeness and obedience, Confucius has for centuries been honored for his wisdom. He was a mandarin of the Kingdom of Loo and occupied many public offices until the King of Loo found his ideals too high and forced him to retire from office. He spent the remainder of his life in travel and study, attended by his disciples.

Sayings IV, 48

CONRAD, JOSEPH *Polish* 1857-1924

It is early to establish a verdict, but it seems fairly safe to say that Conrad's is one of the names that will endure. The strangest fact in the life of this great master of letters is that he never heard a word of the language in which he wrote until after he was twenty-one. The first part of his manhood was spent at sea, largely in Eastern waters, and the scene of his first book, "Almayer's Folly," was laid in the Malayan Archipelago. For many years after its publication he was appreciated by only the elect, but before his death he enjoyed a popularity exceeded by few of his contemporaries. Those who are unfamiliar with his work are urged to begin with "Youth," "The Nigger of the *Narcissus*," "Lord Jim," "Typhoon," "Victory," or "Chance."

Autobiography XXI, 163

The Lagoon I, 247

Preface to "The Nigger of the *Narcissus*" I, 268

Youth XVI, 1

COOPER, JAMES FENIMORE *American* 1789-1851

"The American Scott." Cooper's novels of early American life, like "The Spy," "The Deerslayer," and "The Last of the Mohicans" were enough to make him famous even if he had not written excellent sea stories. The best of these are "The Pilot" and "The Red Rover." The selection here is from "The Last of the Mohicans."

The Fight in the Island Cave . . . XVII, 295

COWPER, WILLIAM *English* 1731-1800

Cowper was a poet following the traditional classic manner in the age which produced two such erratic geniuses as William Blake and Robert Burns.

"I Am Monarch of All I Survey" . . . III, 1

CRANE, STEPHEN *American* 1870 1900

Battered and tossed about during his all too brief life, Crane has since been recognized as a genius. He is the author of one of the best war stories ever written, "The Red Badge of Courage."

A Man and Some Others . . . III, 3

CROSS, MARIAN EVANS (See GEORGE ELIOT)

CUNNINGHAM, ALLAN *Scottish* 1784-1842

Burns served as an inspiration for Cunningham, and it is probable that the younger poet heard him read many of his poems in the Burns' cottage, where he used to visit him.

A Wet Sheet and a Flowing Sea XXII, 324

DANA, RICHARD HENRY *American* 1815-82

Charles Dickens calls "Two Years Before the Mast" "about the best sea book in the English tongue." It is the log of a voyage around the Horn in 1837.

Two Years Before the Mast . . . XVIII, 155

DANIEL, SAMUEL *English* 1562-1619

Daniel's work was performed at Court with such success that he was made Master of the Revels. Coleridge commends his style and language.

Love Is a Sickness . . . III, 327

D'ANNUNZIO, GABRIELE *Italian* 1864-

D'Annunzio is known as a poet, novelist, dramatist, and soldier. His best-known play is "Gioconda." His best-known novel is "The Flame of Life" in which he tells the story of his attachment for Eleonora Duse.

Gioconda II, 237

DANTE, ALIGHIERI *Italian* 1265-1321

Dante is one of the great poets of all time and his story of a vision of heaven and hell in "The Divine Comedy" is one of the few imperishable books the world has known. The "Commedia" (the adjective "divine" was not applied to it by Dante himself, but by his editors) was written while he was a political exile from his native city of Florence. Scarcely less famous is his "Vita Nuova," in which he celebrates his ideal love for Beatrice, the Florentine lady whom he saw first when he was but nine years old and only once or twice thereafter, but worshiped all the rest of his life. One of the best translations of the "Divine Comedy" is by Longfellow. Dante Gabriel Rossetti's translation of the "Vita Nuova" is a beautiful interpretation of the latter book.

Beatrice XVI, 291
Francesca da Rimini XVI, 286

DARGAN, OLIVE TILFORD *American*

Author of "Semiramis and Other Plays," "Path Flower and Other Poems," and other volumes.

"There's Rosemary" XVII, 105

DARWIN, CHARLES *English* 1809-82

Darwin, like many another young man of his time, was sent to college to prepare for the ministry. His interest, however, seemed toward science, and when he had the opportunity of accompanying other scientists on a five-year cruise through tropical seas, he grasped it. His life was one of long patient work, perhaps the "most fruitful, most inspiring in the annals of modern science." His best-known writings are "On the Origin of the Species by Means of Natural Selection" and "The Descent of Man."

Autobiography XIX, 262

DAUDET, ALPHONSE *French* 1840-97

This delightful satirist began his literary work with a book of short stories and became famous as a master of this means

of expression. As a novelist, he became known as the French Dickens. The novels were a result of his own life in Provence among a people noted for "their riotous imaginative boastfulness, and habit of hyperbole."

The Last Class IX, 301

The Siege of Berlin IX, 292

DAVIS, FANNIE STEARNS (MRS. AUGUSTUS MCKINSTRY
GIFFORD) *American* 1884-

A contributor of verse to contemporary magazines, the author of "Myself and I" and "Crack o' Dawn."

Souls XXII, 44

DAVIS, RICHARD HARDING *American* 1864-1916

Richard Harding Davis was the *beau ideal* of the literary men of his generation. He was the author of many books, one of the most celebrated being "Captain Macklin" of which Sergeant York, the sometime "Mulvaney of the American Army," was the hero.

A Charmed Life VIII, 56

DE LA MARE, WALTER *English* 1873-

One would never guess from Mr. de la Mare's lyrics that for nearly twenty years he worked as an employee in the English branch of the American Standard Oil Company, for he has made a "shadowy world of his own out of which he sends his poems like shy messengers." A poet of overtones and undertones set to the most delicate music of verse, he has written some charming poetry for and about children. He is also the author of several novels, among them "The Memoirs of a Midget," which are remarkable for their careful analysis of personality.

The Listeners XVII, 104

DEFOE, DANIEL *English* 1661-1731

Defoe is the author of the first great English novel, "Robinson Crusoe," a book which for two hundred years has delighted successive generations of young people. He was a very prolific writer, and much of what he did has (deservedly) been thrust aside, but "A Journal of the Plague Year" and "Moll Flanders" still have enthusiastic readers.

The Castaway VI, 69

DEKKER, THOMAS *English* 1570-1641

Dramatist, the "Dickens of the Elizabethan period."

The Happy Heart XXII, v

DENNIS, CHARLES HENRY *American* 1860-

As a journalist who was intimately associated with Eugene Field during his Chicago days, Mr. Dennis was especially qualified to write "Eugene Field's Creative Years."

A Poet Finds Himself XVII, 134

SAMUEL DERIEUX, *American* 1881-1922

"A man writes best of what he loves," says Samuel Derieux, and this explains why he wrote so well of hunting dogs and the out of doors in "Frank of Freedom Hill" and "Animal Personalities."

The Trial in Tom Belcher's Store. . . . X, 272

DICKENS, CHARLES *English* 1812-70

In an age when the novel with a purpose was already beginning to have a bad odor, Dickens's work appeared, "making charity and good feeling a religion," and has gone on doing just that ever since. Christmas has been a happier time since he wrote "A Christmas Carol" and "millions of money have flowed from the coffers of the rich for the benefit of the poor because of his books." His best novel is "David Copperfield," but there are others, "Bleak House," "Nicholas Nickleby," and "Oliver Twist," and "A Tale of Two Cities," which no one can afford to miss. The true Dickensian, as a rule, prefers to all others "Edwin Drood," the fascinating, insoluble novel which he left unfinished at his death.

Autobiography III, 114

A Child's Dream of a Star III, 123

Dr. Manette's Manuscript XIII, 300

The Ivy Green II, v

DICKINSON, EMILY *American* 1830-86

Emily Dickinson herself humorously limited her companions to three in a letter to Thomas W. Higginson: "Hills, sir, and the sundown, and a dog large as myself." It is small wonder that a poet who literally spent years without leaving her father's grounds should have written verse that is as removed from life as the sunset. Essentially she was a mystic concerned not with the present or future, but with things timeless—Life, Love, Nature, Eternity.

- "Heart, We Will Forget Him" . . . VIII, 219
 "Our Share of Night to Bear" . . . XVIII, 219

DICKINSON, GOLDSWORTHY LOWES *English*

"Much of his writing belongs rather to history or philosophy by its content," say Manly and Rickett, "but by virtue of its clear beauty of style it may be classed as literature also." Author of "The Greek View of Life," "A Modern Symposium," "Appearances," and "The Magic Flute."

- The Greek View of Art. . . . XIII, 177

DOBSON, HENRY AUSTIN *English* 1840-1921

Dobson's poetry has much of the light touch and cleverness of the old French verse whose form he imitated in his *rondelet*, *rondeau*, *triolet*, *chant royal*, and *villanelle*.

- My Books XVII, 13

DONNE, JOHN *English* 1573-1631

The foremost of the metaphysical poets, Donne is the most influential of them all, and that despite the fact that his poems were not published till two years after his death. As dean of St. Paul's he was a remarkable and convincing speaker "carrying some to heaven in holy raptures and enticing others to amend their life," but it is in his lyric writing both secular and sacred that his power is most evident.

- The Dream I, 73
 The Will XII, 331

"DOOLEY, MR." (FINLEY PETER DUNNE) *American* 1860-

The "Dooleys" made their first appearance during the Spanish-American War. The pungency of his wisdom has since made "Mr. Dooley" one of the most frequently quoted literary figures in America.

- Avarice and Generosity XI, 161
 The City as a Summer Resort . . . XII, 309
 On Expert Testimony XII, 315
 On Gold Seeking XI, 153
 Home Life of Geniuses XI, 147
 Work and Sport XI, 156

DOSTOEVSKY, FYODOR *Russian* 1821-81

For his connection with Revolutionary plots against the Tsar, Dostoevsky was sentenced to death. On the scaffold

the penalty was commuted to hard labor in Siberia, and after six years was lifted altogether and he was allowed to resume his literary work. His masterpiece is "Crime and Punishment." Other books are "The Brothers Karamazov," "The Idiot," and "Prison Life in Siberia."

The History of a Family XIX, 110

DOWSON, ERNEST *English* 1867-1900

Dowson is one of the chief of the minor poets. A shy and pathetic figure, he spent his life obscurely in London and Paris. He is the author of some excellent poetry, the most famous single title being "Non Sum Qualis Eram Bonæ Sub Regno Cynaræ" which contains the line, "I have been faithful to thee, Cynara, in my fashion."

Non Sum Qualis Eram Bonæ Sub Regno Cynaræ
XVIII, 220

DOYLE, ARTHUR CONAN *English* 1859-

Conan Doyle is the creator of one of the best-known characters of modern fiction—Sherlock Holmes. He has written many books in which this famous detective appears, and in this particular form of literature he is at the present time without equal. He has also written some good historical novels of which "The White Company," "the adventures of free-lances fighting for fun and booty in the Middle Ages," is his masterpiece. He has lately been interested in spiritualism, and has published several books dealing with that subject.

The Adventure of the Dancing Men . . . X, 101
Boswell's Johnson XXI, 183

DRAKE, JOSEPH RODMAN *American* 1795-1820

Drake was associated with two other figures in his literary work—Fitz-Greene Halleck and Cooper, the novelist. With the former he contributed to the New York *Evening Post* an amusing series of verses which they signed "Croaker and Company." His conversations with Cooper as to the poetical uses of the American rivers "in the absence of historical associations, such as belong to the streams of the old world" resulted in his longest poem, "The Culprit Fay."

The American Flag XI, 305
The Culprit Fay XXI, 322

DRAYTON, MICHAEL *English* 1563-1631

Drayton is one of those who helped to give the sonnet its standard English form with his "Idea's Mirrour." His first poem, which was a metrical paraphrase of parts of the Scripture, was confiscated as sacrilegious. His last great sonnet, "Since There's No Help," was called by Rossetti as "almost the best in the language, if not quite."

"Since there's no help, come, let us kiss and part"
III, 337

DRINKWATER, JOHN *English* 1882-

Drinkwater is chiefly known in America as the author of the play "Abraham Lincoln." He has published a number of books of poetry in which he preaches a philosophy of beauty by which we shall come to an understanding of spiritual values.

Birthingright XXII, 52

DRUMMOND, WILLIAM (of Hawthornden) *Scottish* 1585-1649

A friend of Ben Jonson's who deserves to be remembered, says Gosse, "among the constructors of melodious style."

To the Nightingale IX, 25

DRUMMOND, WILLIAM HENRY *Canadian* 1854-1907

Johnnie Courteau XIII, 10

Two Hundred Years Ago XIII, 6

DRYDEN, JOHN *English* 1631-1700

Saintsbury commends Dryden, not as our greatest poet—"far from it. But there is one point in which the superlatives may safely be applied to him. . . . He must be pronounced, without exception, the greatest craftsman in English letters." He is generally considered the father of English criticism. As a poet, Dickinson places him "first among the second rank."

Alexander's Feast; or the Power of Music XV, 158

A Song for St. Cecilia's Day, 1687 . . . XV, 156

DUMAS, ALEXANDRE *French* 1802-70

Dumas led an adventurous life, taking part in the revolutions of 1830 and 1848, traveling in Russia, Algiers, and Spain, and finally joining Garibaldi in Sicily. A student of law, he preferred literature, and during his lifetime, with

the help of his collaborators, produced under his own name some twelve hundred volumes. Out of these, two remain favorites and one of them, "The Three Musketeers" is probably the best-known novel in the world. The other is "The Count of Monte Cristo." The selection here is from "The Three Musketeers."

The Shoulder of Athos, the Baldric of Porthos, and
the Handkerchief of Aramis. . . . XIV, 97

DUNNE, FINLEY PETER (See "MR. DOOLEY")

DUNSANY, LORD (EDWARD J. M. D. PLUNKETT) *Irish* 1878-

Lord Dunsany's life has been full of action. He has seen service in two wars and was with the Tenth (Irish) Division at Gallipoli. Prose writer and dramatist, he is essentially a poet and as such wishes to be considered. His work is not national, but has a dream-like quality which belongs to no particular place.

A Night at an Inn I, 103
Songs from an Evil Wood XXI, 240

DWIGHT, HARRISON GRISWOLD *American* 1875-

Mr. Dwight was born in Constantinople in 1875 and resumed his New England birthright in 1879. After leaving Amherst he spent four years in Italy as consular clerk and correspondent of the *Chicago Record-Herald*. The greater part of the time between 1906 and 1914 was spent in the Near East; and there is no one who can write with equal understanding and charm of life in this quarter of the world. His titles include "Stamboul Nights" (from which "In the Pasha's Garden" is taken), "Constantinople," "The Emperor of Elam," and "Persian Miniatures."

In the Pasha's Garden I, 75

DYER, SIR EDWARD *English* 1550-1607

Poet whose patron was Elizabeth's favorite, the Earl of Leicester.

My Minde to Me a Kingdom Is . . . XVI, V .

EGAN, MAURICE FRANCIS *American* 1852-1924

Besides many discriminating book reviews Doctor Egan is the author of several volumes, including "Everybody's St. Francis" and "Confessions of a Booklover."

Certain Novelists XIV, 125

ELIOT, GEORGE (MARIAN EVANS LEWES CROSS) *English*
1819-80

As a novelist, George Eliot ranks with Dickens and Thackeray, and Sidney Lanier places her, because of "Adam Bede," above these two great contemporaries of hers. She did not begin creative writing until she was in her fortieth year, and then only through the encouragement of her friend, George Lewes. She began to publish anonymously, and for a long time, such was the vigor and strength of her style, people thought the new author was a man. Her finest novels are "Adam Bede," "The Mill on the Floss," "Silas Marner," "Middlemarch," and "Romola."

"O may I join the Choir Invisible!" XIX, 55
At the Rainbow XIX, 56
Autobiography XX, 124

"ELIZABETH"

The Enchanted April VII, 52

ELLIOTT, JEAN *Scottish* 1727-1805
A Lament for Flodden II, 108

EMERSON, RALPH WALDO *American* 1803-82

Of the "Buddha of the West" James Russell Lowell wrote, "There is no man living, to whom as a writer, so many of us feel and thankfully acknowledge so great an indebtedness for ennobling impulses." Emerson studied for the ministry, and served for a while as pastor of the Second Church in Boston, from which he resigned because he believed the day of formal religion was past. After his wife's death he went to Europe, where he met Wordsworth, Coleridge, and Landor, and began that long friendship with Carlyle which is preserved in their letters. He was the high priest of the New England school of transcendentalism, and "it is best to think of him as an inspired and inspiring seer. . . . His special gift was insight." His best essays are "Self-Reliance," "The American Scholar," and "Compensation."

Brahma IV, 104
Concord Hymn VII, 75
History V, 158
The Rhodora VII, 32
Self-Reliance X, 173

ERCKMANN, ÉMILE (1822-99) and CHATRIAN, ALEXANDRE
(1826-90) *Alsatian*

These two authors give interesting interpretations of Alsatian life and point of view in their novels. "The Conscript" has a simple-minded peasant hero, and like most of their other work is a protest against the horrors of war.

The Comet XII, 38

EURIPIDES *Greek* 480 B. C.-406 B. C.

Euripides was a disciple of Socrates and a contemporary and rival of Sophocles. Of his plays, eighteen are still extant, including "The Trojan Women," "Medea," "Hippolytus," the "Bacchæ," and "Electra." In recent years people have come into a fuller appreciation of this poet because of the stirring translations which Professor Gilbert Murray has made of his plays.

Chorus from the *Hippolytus* XIX, 241

FAIRLESS, MICHAEL (MARGARET FAIRLESS BARBER)
English 1869-1901

This charming essayist lived in Sussex, where her two main interests were her books and her garden.

Out of the Shadow XI, 265

The Roadmender XII, 321

FERBER, EDNA *American* 1887-

Present even in her early stories, Miss Ferber's superb vitality has risen to a power equalled by few contemporary writers of fiction in such stories as "Home Girl" and "The Gay Old Dog," and such novels as "The Girls," "So Big," and "Show Boat." She began her career at the age of seventeen on a small-town paper in Wisconsin. Her first triumph was the creation of Emma McChesney

The Gay Old Dog XIV, 1

FERVAL, CLAUDE (BARONNE MARGUERITE GALLÈNE AIMERY
DE PIERREBOURG) *French* 1853-

Under her pen name of Claude Ferval, this popular writer of French romances has produced several striking historic novels. In "Un Double Amour" she gives vivid pictures of the intimate life of the famous de La Vallière, and her descriptions of the thrilling adventures of Cleopatra are

remarkable for both color and atmosphere. "L'Autre Amour" was crowned by the French Academy.

Cleopatra V, 31

FIELD, EUGENE *American* 1850-95

During his lifetime, Field's humorous work enjoyed a popularity which has lasted to our own day, but his permanent claim to remembrance seems to lie in his poetry for children, which ranks with that of Stevenson in "A Child's Garden of Verses."

Dutch Lullaby IX, 337

Little Boy Blue. *Sec* "A Poet Finds . . .

Himself," by Charles H. Dennis . . XVII, 134

The Little Peach IX, 336

FIELDING, HENRY *English* 1707-54

"Tom Jones" is ranked as one of the greatest novels ever written along with "Don Quixote" by Cervantes and "Henry Esmond" by William Makepeace Thackeray. Coleridge called its plot one of the most perfect in the world, and Gibbon's prediction that the book "would outlive the Imperial Eagle of Austria" has already been realized. Fielding's first book, "Joseph Andrews," was written to satirize Richardson's tiresome romances. The political satire in his comedies caused the creation of the Lord Chamberlain's censorship of the drama in England.

Tom Jones XII, 139

FITZGERALD, EDWARD *English* 1809-83

As translator of "The Rubaiyat" ("Quatrains") of Omar, the Tentmaker of Persia, Fitzgerald not only achieved immortality for himself, but, according to Swinburne, gave "Omar a place forever among the greatest of English poets."

Rubaiyat of Omar Khayyám XXI, 60

FLAUBERT, GUSTAVE *French* 1821-80

Flaubert's best-known work is "Madame Bovary," the story of a neurotic woman's search for romance, which took six years in the writing. All of his work is done with a care and precision which have greatly influenced subsequent authors, among others his pupil and godson, Guy de Maupassant. Other distinguished novels of Flaubert's are "Salammbô," a romance of ancient Carthage, and "The

Temptation of Saint Anthony." The selection here is from "Madame Bovary."

The Wedding of Madame Bovary . XXIII, 250

FLECKER, JAMES ELROY *English* 1884-1915

Flecker composed his first book to fit a title which suddenly occurred to him and took his fancy: "The Bridge of Fire." Much of his work bears a tinge of the East. His "Collected Poems" appeared with an interesting introduction by J. C. Squire in 1916.

The Ballad of Camden Town . . . XXII, 54

The Dying Patriot XXI, 242

FLETCHER, JOHN *English* 1579-1625

One of the Elizabethan playwrights, whose best work was done in collaboration with his friend, Francis Beaumont.

Hear, Ye Ladies XII, 331

Love's Emblems III, 323

FRANCE, ANATOLE *French* 1844-1924

Scholar, bibliophile, critic, novelist, and philosopher, Anatole France was the most distinguished literary figure in France during the latter part of the 19th Century and the beginning of the 20th. Honored not only in his own country, but in all civilized parts of the world, his death was an occasion for international mourning. His most popular book is the story of an old French scholar, "The Crime of Sylvestre Bonnard." Other books are "Penguin Island," "The Red Lily," "Little Pierre," and a comedy called "The Man Who Married a Dumb Wife."

Putois VIII, 1

FRANKLIN, BENJAMIN *American* 1706-1790

It is difficult to fix Franklin, for he was craftsman and tradesman; philosopher and publicist; diplomat, statesman, and patriot; and withal he was America's first scientist. Everyone knows of his experiment with the kite, and of his invention of the lightning rod, for which he won the Copley medal of the Royal Society. Few, however, know that he originated our present conception of positive and negative electricity, that he invented a new kind of stove because he had studied smoky chimneys, or that he wrote of "sun spots, meteors, water spouts, tides, and sound." His auto-

biography from which the following selections were taken has gone into countless editions.

Early Life	II, 24
Necessary Hints to Those That Would	
Be Rich	XV, 333
Experiments and Inventions	II, 127
Plan for Saving One Hundred Thousand Pounds	XV, 331
Poor Richard's Almanac ("Richard Saunders")	XV, 318

FREEMAN, MARY ELEANOR WILKINS *American* 1862-

"Mary Wilkins is the supreme authentic interpreter of the New England country middle class. An honor to American letters," says John Macy.

The Wind in the Rose-Bush XVI, 177

FRENEAU, PHILIP *American* 1752-1832

Freneau's political satires, the work for which he was recognized during his life, and which gained for him the title, "the laureate of the American Revolution," no longer attract the reader. The recent revival of interest in him is due entirely to the lyrical and imaginative qualities of his nature poems.

The Wild Honeysuckle VII, 30

FROST, ROBERT *American* 1875-

A background of eight generations of New England ancestors and a lifetime spent mainly in New England farming have given Mr. Frost an intimate acquaintance with this part of the country which is reflected in all of his poems. Many competent critics think him the leading poet of America. Among his volumes are "A Boy's Will," "North of Boston," "Mountain Interval," and "New Hampshire."

Stopping by Woods on a Snowy Evening XXIV, 71

GALSWORTHY, JOHN *English* 1867-

As a novelist and dramatist, Galsworthy is one of the most interesting figures in present-day literature. He was trained as a barrister, but has deserted law to give fuller expression to those ideas which have made him known as "a somewhat uncomfortably sincere and somber realist and an austere moralist." "The Man of Property" is the first of the series of novels comprising his most ambitious work the "Forsyte

Saga." His plays are largely concerned with the injustice and problems which arise from modern social conditions, sex and class inequalities. "The Silver Box," "Justice" (an indictment of prisons), "Strife" (the struggle between capital and labour), and many others, have been successful on the stage.

The Little Man XXIV, 74

GARLAND, HAMLIN *American* 1860-

Considered as a whole, Hamlin Garland's work has been called the "epic of the West." He presents farm life there, according to his own testimony, "not as the summer boarder or the young lady novelist sees it—but as the working farmer endures it." His books include "Main-Travelled Roads," "Prairie Folks," and "A Son of the Middle Border."

Mrs. Ripley's Trip XXI, 245

GARRISON, THEODOSIA (MRS. FREDERICK J. FAULKS)
 American 1874-

Among Miss Garrison's published works are "The Joy of Life and Other Poems," "Earth Cry and Other Poems," and "The Dreamers."

A Love Song XXII, 50

GASKELL, ELIZABETH CLEGHORN *English* 1810-65

In her novel, "Cranford," a story of life in an English country village, Mrs. Gaskell has written a book which need not be compared with any other, so distinct and individual are its charm and humor. Her "Life of Charlotte Brontë" is still the standard biography, though May Sinclair, Augustine Birrell, and Clement Shorter have all invaded the field. Shorter himself rates Mrs. Gaskell's book with Boswell's "Johnson" and Lockhart's "Scott."

Old Letters XIV, 324
Cur Society XVII, 66

GAUTIER, THÉOPHILE *French* 1811-72

Gautier's interest in the older French literature brought him to the attention of Sainte-Beuve, and through him the young writer fell under the influence of the Romantics and proceeded to distinguish himself by the most glaring eccentricities which included a flaming red waistcoat and a great mop of wavy hair. His most remarkable story, "Mlle. de

Maupin," is told with wonderful artistry, but with a perverted morality which outraged public opinion even in France. In his own country he is more distinguished for his poetry than for his prose, but there has never been a good translation in English.

One of Cleopatra's Nights XI, 211
The Mummy's Foot IV, 123

GIBSON, WILFRID WILSON *English* 1878-

Like Wordsworth, Mr. Gibson has tried "to find spiritual truth in stories of the humble poor, told in their own simple and unaffected language."

Back XXI, 236
The Fear XXI, 236
The Return XXI, 237

GILBERT, SIR WILLIAM SCHWENK *English* 1836-1911

Sir William Gilbert was kidnapped by brigands in Naples when he was ten years old, and ransomed. He studied and practised law and served in the army from which he retired with the rank of Major. He is most famous for his connection with Sir Arthur Sullivan in the operas, "H. M. S. Pinafore," "The Pirates of Penzance," "Patience," "The Mikado," and "The Princess Ida." Besides writing dramas and poetry he illustrated his own "Bab Ballads" and contributed drawings and articles to *Fun* and *Punch*. He died from overexertion in saving a girl from drowning on his estate.

Captain Reece II, 323

GILCHRIST, ANNE *English* 1828-85

A woman of wide culture, intimate with many of the most brilliant men and women of the Victorian era, Mrs. Gilchrist was fascinated by the work and personality of Walt Whitman, who called her his "noblest woman friend." She is the author of "A Woman's Estimate of Walt Whitman," and her letters have been preserved in "Letters of Anne Gilchrist and Walt Whitman."

A Confession of Faith VIII, 22

GILDERSLEEVE, BASIL L. *American* 1831-1924

"Poet, humorist, shrewd sentimentalist, and undismayed philosopher, he was one of those spirits who keep unbroken the great current of human thinking which is man's best

immortality," says Christopher Morley of Doctor Gildersleeve. Renowned all over the world as a classical scholar, Doctor Gildersleeve spent most of his life quietly in the South teaching Greek, first at the University of Virginia and later at Johns Hopkins, for which institution he was the first professor appointed. As a young man he served in the Confederate Army and his statement in his essay, "The Creed of the Old South" (a part of which is presented here), of the motives which lay behind the cause of the South is the clearest yet to be found.

The Creed of the Old South VII, 171

GILLILAN, STRICKLAND W. *American* 1869-

Lecturer, humorist, journalist, verse writer, and editor.

Finnigin to Flannigan XIII, 296

GISSING, GEORGE *English* 1857-1903

After a brilliant career at the University of London, Gissing spent ten years wandering, visiting, among other places the United States, where for a time he was employed as a gas fitter in Boston. His novels are chiefly concerned with the English middle class. The best one is "The Private Papers of Henry Ryecroft," a quiet and semi-autobiographical book which contains many delightfully appreciative passages describing the English countryside.

A Pot of Honey XXIII, 296

The Tempest XXIII, 299

Money XXIII, 302

Music XXIII, 297

GLASGOW, ELLEN *American* 1874-

Miss Glasgow, herself a product of the best of the old South, is one of the most vital and faithful interpreters of the new South. She wrote her first novel, "The Descendant," at the age of eighteen. She has never known the hardships and disappointments which usually fall to the lot of the creative artist, but early and continued success has injured neither her art nor her character. Among her best-known novels are "The Voice of the People," "The Battle-ground," and "Barren Ground."

The Shadowy Third VIII, 123

GOETHE, JOHANN WOLFGANG VON *German* 1749-1832

Germany's preëminent literary figure is the author in "Faust" of one of the greatest books in the world, and some

of his other compositions, "Wilhelm Meister's Apprenticeship," "The Sorrows of Young Werther," and "Hermann and Dorothea" are not far behind. He studied law in his youth, but later became more interested in poetry and drama. He was an intimate friend of Schiller.

The King of Thule XIV, 41

GOLDSMITH OLIVER *English* 1728-74

The early adventures of "the inspired idiot" read like one of Goldsmith's own comedies. The incident upon which his play, "She Stoops to Conquer," which critics have thought improbable was based, was taken from his own experience. After his graduation from Trinity College a friendly uncle suggested that he take orders, but when he appeared at the time of ordination in a pair of scarlet breeches, changed his mind. In his thirty-sixth year appeared his famous "The Vicar of Wakefield" which, the story goes, Johnson sold for him for sixty pounds to pay an impatient landlady. "The Deserted Village," his best poem, enjoyed wide popularity both in England and America, and the village, "Sweet Auburn," has a namesake in nearly every one of the United States.

A Bookseller's Confession XXI, 224
The Deserted Village V, 245
Society and Solitude XXI, 229
Taste V, 234

GORGAS, MARIE DOUGHTY *American*

Wife of Dr. William Crawford Gorgas, and collaborator in his biography with Burton Hendrick, *q. v.*

The End of Yellow Fever XV, 215

GRANT, ULYSSES S. *American* 1822-85

In 1884 the banking house in which General Grant was a partner failed, and it came to light that some of the partners had been guilty of fraud. This was a severe blow to Grant, who was an old man and in ill health. It was about this time that the *Century Magazine* approached him on the subject of writing his memoirs. He began at once, though he had never tried his hand with the pen before, and produced "a frank, modest, and charming book which ranks with the best standard military biographies."

Autobiography VIII, 228

GRAY, THOMAS

English

1716-71

Gray was the author of many poems, recommended by critics like Swinburne and Palgrave, but one of them stands out above all others, and indeed above all other English poetry, the famous "Elegy" of which General Wolfe said on the evening before he died in battle at Quebec, "I would prefer being the author of that poem to the glory of beating the French to-morrow."

Elegy Written in a Country Churchyard XIV, 288

GRAYSON, DAVID (RAY STANNARD BAKER) *American* 1870-

Under the name of "David Grayson," Mr. Baker is the author of a charming group of books, "Adventures in Friendship," "Adventures in Contentment," "Adventures in Understanding," "Great Possessions," "Hempfield," etc., which have led to the formation of a brotherhood known as the "Graysonians." All you need to be a member is to read one of the books. Under his own name he is the author of "The New Industrial Unrest—Reasons and Remedies," "What Wilson Did at Paris," "Woodrow Wilson and World Settlement," and other volumes.

A Day of Pleasant Bread . . . XXIV, 152
We Go to the Wicked City . . . I, 29

GREGORY, LADY ISABELLA AUGUSTA *Irish*

Lady Gregory was one of the revivers of Irish national literature and an ardent supporter of the Abbey Theater, for which she has written many plays. In her dramatic works she uses an unusual Irish peasant idiom which adds much to their rustic strength and beauty. An excellent introduction to her work may be found in "Seven Short Plays."

The Workhouse Ward . . . VII, 254

GRENFELL, JULIAN HENRY FRANCIS *English* 1888-1915

Killed in France during the World War.

Into Battle . . . XXI, 237

GRIEG, EDWARD

Norwegian

1843-1907

Grieg was born in Bergen of a Scottish father and a Norwegian mother from whom he inherited his talent. One

of his best-known compositions is the music for Ibsen's "Peer Gynt." He has been called "the Chopin of the North."

Autobiography XIII, 74

GUINEY, LOUISE IMOGEN *American* 1861-1920

A poet and essayist of delicate beauty and charm. Author of "Songs at the Start" and "A Roadside Harp."

Tryste Noël XXIV, v

GUITERMAN, ARTHUR *American* 1871-

Mr. Guiterman is equally facile in humorous and serious verse, and has written a number of books of poetry including "The Laughing Muse," "The Mirthful Lyre," etc.

Strictly Germ-proof II, 335

HAGEDORN, HERMAN *American* 1882-

Mr. Hagedorn's poetry, which has been collected in "Ladders through the Blue," is represented in practically all of the modern American anthologies. He is the author of "The Boys' Life of Roosevelt," and is editor of the memorial edition of the works of Theodore Roosevelt in twenty-four volumes.

Song Is so Old XXII, 50

HALE, EDWARD EVERETT *American* 1822-1909

Although Edward Everett Hale published nearly seventy titles, including novels, stories, essays, historical sketches, etc., he is remembered to-day chiefly as the author of that American classic, "The Man Without a Country." His serious vocation was not writing, but preaching. He was pastor of the South Congregational Society in Boston, and was influential in the establishment of several humanitarian societies.

The Man Without a Country . . . VII, 284

HALLECK, FITZ-GREENE *American* 1790-1867

Halleck was for twenty years a bank clerk, and presently the confidential agent of John Jacob Astor, and one of the original trustees of the Astor Library. His poetry survives mainly in collections.

Marco Bozzaris XII, 239

HAMILTON, ALEXANDER *American* 1757-1804

Hamilton's literary name rests upon a series of pamphlets called "The Federalist, a Commentary on the Constitution of the United States." A few of these were written by John Jay and James Madison, but most of them are the work of Hamilton. Doctor Seligman says that "there is no statesman of the 18th Century with the exception of Turgot who combined more successfully the perspicacity of a great leader of men with the ability to present powerful and sustained reasoning on economic problems."

Autobiography I, 228

HARDY, THOMAS *English* 1840-1928

Hardy's early career was concerned with training to become an architect, and when he was twenty-three he had burst into print with a prize essay on "Colored Brick and Terra-Cotta Architecture." After another architectural essay, "How I Built Myself a House," he wrote a novel which led George Meredith, then a publisher's reader, to advise him to appear in "a gentler guise" to the public. Accordingly, the novel was suppressed, but not long after "Desperate Remedies," "Under the Greenwood Tree," and "A Pair of Blue Eyes" appeared anonymously. With the publication of "Far from the Madding Crowd," which was at once assigned to George Eliot, his place in literature was assured. Most of his books are an attempt to prove that struggle against fate is useless, and his prevailing mood is one of melancholy, inspired by the uselessness of his characters' efforts to steer their lives against currents of circumstances which they do not understand and which are far stronger than they. "The Return of the Native," "Tess of the D'Urbervilles," and "Jude, the Obscure" are generally considered his greatest works. The last of the three aroused a storm of criticism. Since its appearance Hardy has written no more fiction but has devoted his time to poetry, which has always been his favorite medium.

She Hears the Storm XI, 37
The Oxen XI, 38
The Three Strangers II, 133

HARRIS, JOEL CHANDLER ("UNCLE REMUS") *American*
1848-1908

From 1890 to 1901, Joel Chandler Harris was editor of the *Atlanta Constitution* and in this capacity did much for the intellectual development of the South. He founded *Uncle*

Remus's Magazine for the encouragement of Southern literature, and it is interesting to know that Don Marquis (though not a Southerner) was one of his colleagues in the venture. His name survives as the faithful interpreter of the life of the Negro, and the Uncle Remus books—"Uncle Remus: His Songs and His Sayings," "Nights with Uncle Remus," and "Uncle Remus's Friends"—are among the children's classics.

Flingin' Jim and His Fool-Killer . . . XXIII, 148

HART, FRANCES NOYES *American* 1890—

Author of "My A. E. F." and a volume of short stories called "Contact!"

"Contact!" XIV, 294

HARTE, FRANCIS BRET *American* 1839-1902

When he was only fifteen years old, Bret Harte was attracted to California in the gold rush—but it was not in a claim that he found success as he had hoped, but in writing of the people among whom he lived. His short sketches appeared in the *Golden Era* and attracted sufficient attention to secure him a place on the staff of the *Californian*. Later, as editor of the *Overland Monthly*, he did some of his most successful work which for the most part dealt with frontier life. After a consulship in Glasgow he went to London and devoted all his time to literature, still drawing for his inspiration on the store of experiences which he had accumulated in California.

The Outcasts of Poker Flat XI, 165

A Passage in the Life of Mr. John Oak-
hurst XXIII, 51

HAUFF, WILHELM *German* 1802-27

Author of one of the best German historical novels, "Lichtenstein," and of a number of short stories.

The Young Foreigner XII, 175

HAUPTMANN, GERHARDT *German* 1862—

Hauptmann was awarded the Nobel prize for literature in 1912. To-day he is the leading dramatist in Germany. His most famous plays are "The Fool in Christ," "The Weavers," and "The Sunken Bell."

The Sunken Bell XV, 125

HAWES, CHARLES BOARDMAN *American* 1889-1923

The death of Mr. Hawes in 1923 was a literary tragedy. His novels, "The Mutineers," "The Great Quest," and "The Dark Frigate" (which won the Newbery medal in 1924), could not be called promising—they were too admirably executed for that. His last volume was a book called "Whaling," the most complete work of its kind on that phase of life at sea.

A Boy Who Went Whaling . . . XXIII, 272

HAWTHORNE, NATHANIEL *American* 1804-64

"I do not want to be a doctor and live by men's diseases, nor a minister to live by their sins, nor a lawyer and live by their quarrels. So I don't see that there is anything left for me but to be an author. How would you like some day to see a whole shelf full of books, written by your son, with 'Hawthorne's Works' printed on their backs?" Shortly after this question to his mother, Nathaniel Hawthorne entered Bowdoin College, where he met Franklin Pierce and Henry W. Longfellow. Upon graduation, he plunged into preparation for the career he had determined to follow, but not long thereafter the need for money drove him to accept a position as weigher in the Custom House. He left this in two years, to become a member of that famous social Utopia, Brook Farm. At the end of twelve months, he had discovered that the plan of its operation was ideal only on paper, and left to settle at Concord. The appearance of "The Scarlet Letter" in 1850 established his literary reputation for ever. Other titles are "The Blithedale Romance" (a story of the Brook Farm), "The House of the Seven Gables," and "Mosses from an Old Manse."

Autobiography	X, 36
The Gentle Boy	IX, 230
The Gray Champion	VIII, 80
The Great Stone Face	XVIII, 185
The Minister's Black Veil	XVI, 154

HAYNE, PAUL HAMILTON *American* 1831-86

A Southern lawyer who wrote much charming lyric poetry.
In Harbor IV, 98

HEARN, LAFCADIO *English* 1850-1904

Born on an isle in the Ionian Sea of an English father and a Greek mother, this strange genius came honestly by his exoticism. He was casually educated in England and then

became a journalist in Cincinnati and New Orleans, whence he went to the West Indies. After two years there, he passed on to Japan, where he found his first and last real home. He married a Japanese wife, took the name of Yakumo Koizumi, served as professor at the University of Tokio, and wrote books permeated with the Japanese influence, "revealing a thorough comprehension of and sympathy with the art, myth, tradition, and philosophy of the Orient." These include "Glimpses of Unfamiliar Japan," "Gleaning in Buddha Fields," and "Kohovo." He was a critic of delicate perception, and much of his best work of this sort is found in his lectures to his Japanese students. The selection included here was taken from "Pre-Raphaelite and Other Poets."

Studies in Swinburne VII, 82

HEINE, HEINRICH *German* 1797-1856

One of the leading German romantic poets, the author of some of the most beautiful German lyrics.

The Fisher's Cottage XIV, 42

The Lorelei XIV, 43

HENDRICK, BURTON J. *American* 1871-

Mr. Hendrick's book entitled "The Victory at Sea," written in collaboration with Admiral Sims, was awarded the Pulitzer Prize in 1921 as the best book of the year upon the history of the United States, while his "Life and Letters of Walter H. Page" won the Pulitzer Prize the following year for the best American biography, teaching patriotic and unselfish service to the people. In collaboration with Mrs. Gorgas, he is the author of "William Crawford Gorgas: His Life and Work," from which the following extract is taken.

The End of Yellow Fever XV, 215

HENRY, O. (WILLIAM SYDNEY PORTER) *American* 1862-1910

O. Henry has been compared with Maupassant in the swiftness of his movement and the ingenuity of his plot construction and with Dickens in his warm sympathy for the crowd. "Born and raised in North Carolina," he came into full realization of his powers in "little old Bagdad-on-the-Subway," and though it is twenty years since "The Four Million" was first published, there has risen up no one since who has been able to get so close to the heart of the great city on the Hudson.

The Gift of the Magi	V, 225
A Municipal Report	XI, 84
An Unfinished Story	V, 216

HERBERT, A. P. *English*

A frequent contributor to *Punch*, Mr. Herbert is widely known for his humorous writings. He is the author of a fine mystery novel in "The House by the River." His other books include a volume of nonsense verse, "Tinker, Tailor," and "The Old Flame," an amusing novel of a man and wife on a vacation from each other.

The Lift	V, 287
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HERBERT, GEORGE *English* 1593-1633

Hovering for long between life in the Court or Church, Herbert finally decided on the latter, and devoted his literary talents to the glorification of God and became the leader of a group of religious poets.

Love	I, 73
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HERFORD, OLIVER *American* 1863-

Mr. Herford is the author of "Artful Antics," "The Bashful Earthquake and Other Fables," "A Child's Primer of Natural History," and other delightfully humorous books. He illustrates his own work and is as engaging in his drawing as in his writing.

Child's Natural History	II, 330
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HERGESHEIMER, JOSEPH *American* 1880-

Hergesheimer is one of America's most important contemporary novelists. He writes by preference he says "about people, usually men, usually near forty, who are not happy. The story at the bottom is nearly always the same—a struggle between what is called the spirit and what is called the flesh—the spirit is victorious—that is why it seems to me my books are happy books." Among his best-known works are "The Three Black Pennys" and "Java Head."

A Sprig of Lemon Verbena	IV, 1
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HERODOTUS *Greek* 484-425 B. C.

Herodotus is known as the father of history, and his history, even when judged by modern standards, is a model

of clarity and candor and interest. His education consisted of the usual grammar, gymnastic training, and music; his extensive knowledge of the best literature, the Iliad and the Odyssey, is shown throughout his History; his travel and his ability to observe carefully make his writing of great human interest.

The History of Herodotus I, 195

HERRICK, FRANCIS HOBART *American* 1858-

To his students at Western Reserve University, Professor Herrick is known as a lover and a student of bird life, and his writing on birds, "The Home Life of Wild Birds" proclaims him as a writer as well as a teacher and naturalist. His two volumes on the first American naturalist, "Audubon the Naturalist," appeal to non-scientific readers, especially to those who are interested in the early 19th Century days in America.

Audubon, the Naturalist XV, 179

HERRICK, ROBERT *English* 1591-1674

Herrick lived in a vicarage in the country where his companions were an ancient servant, a goose, a lamb, a pig, cat, cock, and hen, and wrote religious poems and some of the most delicious pagan lyrics in the language.

To Anthea; Who May Command Him Anything
I, 66

Cherry Ripe I, 65

To Daffodils VII, 24

To Daisies, Not to Shut So Soon . . . VII, 25

The Primrose VII, 24

Upon Julia's Clothes I, 65

To Violets VII, 25

HEYSE, PAUL JOHANN LUDWIG *German* 1830-1914

Heyse was more fortunate than most writers in having his ability recognized in his youth, and in being given the opportunity to follow his chosen pursuit without financial cares. In 1854 he was summoned to Munich by King Maximilian II, where he lived for many years writing brilliant short stories and novels.

L'Arrabiata V, 311

HEYWOOD, THOMAS *English* 1570(?)–1650(?)

Heywood was a Court player who for many years composed the Lord Mayor's pageants. His most famous play is "A Woman Killed with Kindness."

Pack, Clouds, Away III, 328

HIPPOCRATES *Greek* c. 460 B. C.–357 B. C.

Hippocrates is the earliest known writer on medicine, and his Oath is famous. It is only necessary to quote a passage from his writings to show that medicine in his time had something in common with modern practices. "The physician must not only be prepared to do what is right himself, but also to make the patient, the attendants, and the externals cooperate." He was a contemporary of the celebrated historian, Herodotus.

Law II, 125
Oath II, 124

HODGSON, RALPH *English* 1872–

Mr. Hodgson has been twice the winner of the Polignac Prize from the Royal Society of Literature. He is an authority on bull terriers in England and his sympathetic understanding of all animals has earned him the title of the "Laureate of the R. S. P. C. A." His volumes include "The Last Blackbird" and "Poems."

Eve XVI, 282
The Gypsy Girl XXII, 53

HOGG, JAMES *Scottish* 1770–1835

The early life of the "Ettrick Shepherd" has much in common with that of his countryman, Robert Burns, whose success he emulated. His work is uneven, but competent critics have called him a "poet in the highest acceptance of the term." He was a neighbor of Sir Walter Scott's and helped in collecting the ballads for Scott's "Border Minstrelsy."

A Boy's Song XI, 49
Kilmeny XXIII, 1

HOLMES, OLIVER WENDELL *American* 1809–94

A poet and physician, the good people of Boston found it impossible to take Holmes seriously in either capacity, so "when he was advised to divide his practice, he replied that

he couldn't very well, as he had only one patient." He soon found a position as Professor of Anatomy at Dartmouth College, where he commanded attention with a brilliant series of medical prize essays which are distinguished by all the sparkling wit and observation that characterizes his poetry. He was called after several years to Harvard as Professor of Anatomy and Physiology, where his duties were so various that he describes himself as occupying, not a chair, but a whole settee in the Medical School. Lowell, as editor of the *Atlantic Monthly*, first called Holmes's literary talent into his service, and "The Autocrat of the Breakfast Table" appeared in its pages and probably saved the magazine during the panic of 1857.

An Aphorism and a Lecture XVI, 272
The One-Hoss Shay XVI, 268

HOMER*Greek*

c. 800 or 700 B. C.

Though the authorship of the *Iliad* and the *Odyssey* has been assigned by ancient tradition to Homer, nothing is really known of him. It is believed that he was born in Smyrna, that he was blind, and that he died on the Island of Ios, but it is doubtful whether he ever existed or not. The works ascribed to him are probably made up from various songs by various poets in various ages. Homer perhaps sang them at feasts and thus became credited with their authorship.

Ulysses and Nausicaa IX, 213
The Camp at Night XIX, 236

HOOD, THOMAS*Irish*

1799-1845

Hood is remembered as the poet of the laborer, of all that class of people who struggle, and for the most part dumbly—the pity of it was to him as to one of our poets to-day:

"Not that they starve, but starve so dreamlessly;
Not that they die, but that they die like sheep."

Autumn XXI, v
The Song of the Shirt X, 151

HORACE (QUINTUS HORATIUS FLACCUS) *Roman* 65-8 B. C.

Horace was a Roman lyric and satirical poet of the age of Augustus. Educated at Rome and in Athens, he fell, through the recommendation of Virgil and Varius, under the patronage of Mæcenas, who gave him a villa in the

Sabine Hills. A delightfully urbane poet, he has long been a favorite with gentlemen of leisure and men of letters.

Away with Oriental Luxury! . . .	XIX, 245
To a Flirt . . .	XIX, 242
To the Fountain Bandusia . . .	XIX, 244
From the Righteous Man Even the	
Wild Beasts Run Away . . .	XIX, 244
"The Golden Mean" . . .	XIX, 245
Winter Without Bids Us Make Merry	
Within . . .	XIX, 243

HOUSMAN, ALFRED EDWARD *English* 1859-

"A Shropshire Lad" is said to have influenced its contemporaries more than any other one volume of verse published in recent years. Twenty-six years after its appearance, Mr. Housman again presented the public with a slender volume, "Last Poems," written much in the mood and manner of the earlier one.

"As Through the Wild Green Hills	
of Wyre" . . .	XXIII, 294
"From Far, From Eve and Morning" . . .	XXIII, 294
"Into My Heart an Air That Kills" . . .	XXIII, 295
"On Wenlock Edge" . . .	XXIII, 293

HOVEY, RICHARD *American* 1864-1900

Journalist, actor, dramatist, and poet.

The Sea Gypsy . . .	XXII, 327
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HOWELLS, WILLIAM DEAN *American* 1837-1920

The one great literary passion of Howells' life was Tolstoy. "As much as one human being can help another," he said, "I believe that he has helped me. . . . I can never see life in the way I saw it before I knew him." Mr. Howells was one of the first exponents of realism in America. "The Rise of Silas Lapham" is generally considered his masterpiece.

Mrs. Johnson . . .	V, 1
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HUDSON, WILLIAM H. *Argentinean* 1842-1922

Like many writers of nature, W. H. Hudson was not by nature a writer. Born on the Argentine pampas, he became more interested in the intimate things about him than in the world and its affairs. The fact that literary productions of considerable note have come from him is due to his discovery

by Edward Garnett in 1901, and his popularity, as a writer of natural science, is due, in America at least, to Theodore Roosevelt and Professor William James. Titles which have won special favor are "Idle Days in Patagonia," "Far Away and Long Ago" (autobiography), "Birds and Men," and "Tales of the Pampas."

Geese XVIII, 1
Niño Diablo XXII, 268

HUGHES, THOMAS *English* 1822-96

Thomas Hughes, the author of the best story of Rugby ever written, "Tom Brown's School Days," was a Rugby boy himself during the famous days when Matthew Arnold's father was headmaster there.

Tom Brown Has a Fight III, 22

HUGO, VICTOR *French* 1802-85

"*Les Misérables*" is one of the great novels and its hero, Jean Valjean, is one of the most lovable characters in all fiction. Other famous books of Hugo's are "The Hunchback of Notre Dame," a romance of Paris in the Middle Ages, and "Toilers of the Sea," a story of the sailors of the Channel Islands. "The Man Who Laughs," a satire on English life in the days of the Stuarts, and "Ninety-Three," a tale of the French Revolution, are also commended on high authority. Hugo was the leader of a Romantic school of authors. As a youth he was a Royalist, but during the revolution of 1848 he became a republican, and was banished after the revolution of 1851 for his sympathy with the Communists. He spent his exile in Belgium and the Islands of Jersey and Guernsey, and was allowed to return to France in 1870. He was elected Senator and honored as a poet, novelist, and dramatist.

Gavroche and the Elephant. X, 225
Preface to Cromwell IV, 244

HUNT, LEIGH *English* 1784-1859

An attack upon the Prince Regent which sent Hunt to prison for two years brought him to the attention of Byron, Moore, Brougham, and other literary men. He was a friend of Shelley's and was for a time associated with him and Byron in the publication of a Liberal magazine. The leisure which came to him later in his life saw the production of much charming work, the best of which was poetry.

Jenny Kissed Me II, 271

HURST, FANNY

American

1889

"Her only battles," says Blanche Colton Williams of Fanny Hurst in "Our Short Story Writers," "have been against a well-ordered, smooth-graded existence." Yet the reality of her stories of the seamy side of life in New York is a result of her own experience, for she has stepped out of "the smooth-graded existence" to study life under more colorful (albeit more painful) conditions. Among her books are "Gaslight Sonatas," "Humoresque," "The Vertical City," and "Star Dust."

She Walks in Beauty XXIV, 167

HUXLEY, HENRY THOMAS

English

1825-95

After Huxley's medical education had been completed, he was fortunate in securing the berth of assistant surgeon on board H. M. S. *Rattlesnake*, which made a prolonged surveying cruise to Australia. The tropical waters through which the cruise took Huxley had been untouched by the investigations of biologists and provided a fertile field for his work. For thirty-one years he held the chair of Natural History at the Royal School of Mines, writing many papers on subjects philosophical, scientific, and technical.

On a Piece of Chalk IX, 45

IBSEN, HENRIK

Norwegian

1828-1906

"Ibsen is not a man—he is only a pen!" exclaimed his great rival, Björnson. "Ah! dear Herr Björnson," adds Richard LeGallienne,—but what a pen!" Ibsen is the most famous dramatist of the 19th Century. His best-known play is "A Doll's House," but all of them are worth reading, notably, "The Wild Duck," "Hedda Gabler," "Ghosts," and "Peer Gynt." He is translated by William Archer, who is also translator of the most interesting book about Ibsen, "Ibsen and Björnson," by George Brandes.

A Doll's House XVI, 72

INGELOW, JEAN

English

1820-97

Jean Ingelow has written much good prose and verse, but she is at her best in her ballads.

The High-Tide on the Coast of Lincolnshire VIII, 323

INGOLDSBY, THOMAS (See RICHARD HARRIS BARHAM)

IRVING, WASHINGTON *American* 1783-1859

"I do not go to bed two nights out of the seven," wrote Charles Dickens, "without taking Washington Irving under my arm; and when I don't take him, I take his own brother, Oliver Goldsmith." Irving was the first important figure in the history of American literature and "The Sketch Book" has been called "one of the ten or twelve choicest books produced by an American." He is the author of a life of Columbus, of Oliver Goldsmith, and of Washington, all of them standard works on their respective subjects. He is also the author of the Knickerbocker History of New York and of several books about Spain.

The Angler	VII, 38
The Stout Gentleman	XVIII, 308
Rip Van Winkle	XVII, 271
Westminster Abbey	XVIII, 322

IRWIN, WALLACE *American* 1876-

Mr. Irwin is the author of many books which have enjoyed wide popularity. The most famous among them is "Letters of a Japanese Schoolboy."

The Servant Problem	V, 22
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JAMES, HENRY *American* 1843-1916

"His work is, indeed, an illustrious example of Anglo-Saxon fiction," says Edmund Gosse, "redeemed from the careless improvisation of the ordinary commercial novelist, and practised during a long life with a most scrupulous devotion to form as well as spirit. Born in New York, his childhood was mainly spent in old cities of Europe, where he imbibed a love for whatever is venerable, dignified, and graceful." Like his brother, William James, he was intensely interested in psychology, and his later novels, with their careful attention to psychological detail, are not to be read hastily. Of his early books, when his style was simpler, the most popular is "Daisy Miller." Of the later period, "The Golden Bowl" is the masterpiece.

Miss Gunton of Poughkeepsie	II, 189
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JEFFERSON, JOSEPH *American* 1829-1905

To the theater lover the name of Joseph Jefferson is indissolubly connected with Irving's story, "Rip Van Winkle," which he made into a play in 1859 and acted for

what was then a phenomenally long run—one hundred and seventy nights.

In 1889, he published his autobiography which is written with charming humor and a keenness of judgment that make it as much a work of art in its way as the stage rôles he created.

Autobiography IV, 106

JEFFERSON, THOMAS *American* 1743-1826

It is upon his state papers that Thomas Jefferson's reputation as a literary man must depend. By his own request, the following was inscribed upon his tombstone: "Here was buried Thomas Jefferson, author of the Declaration of American Independence, of the statute of Virginia for religious freedom, and father of the University of Virginia."

Autobiography VII, 269
The Declaration of Independence : XIII, 67

JOHNSON, SAMUEL *English* 1709-84

Because "an inspired fool" took it upon himself to write about him a book which is the master biography of English literature, Johnson has achieved an eminence which his own work would never have accorded him. Yet he was the great man of his time, which is generally known as the Age of Johnson, and there is still amusement to be had from his ponderous and dogmatic pages. His most famous work is a dictionary of the English language. The one best known during his lifetime was a novel called "Rasselas," which was written to defray the expense of his mother's funeral.

Letter to Lord Chesterfield VI, 212
The Plan of an English Dictionary : VI, 197

JONSON, BEN *English* 1572-1637

After he had written a number of plays Jonson's ability was recognized in an appointment as Court poet. At the Mermaid Tavern, founded by Sir Walter Raleigh, he gathered around him a coterie of writers and wits, where, says Fuller, "Many were the wit-combats betwixt Shakespeare and Ben Jonson." In some of his shorter poems Jonson touched perfection.

Good Life, Long Life XVI, 58
Hymn to Diana III, 330

KAVANAGH, HERMINIE *American*

Darby O'Gill and the Leprechaun XI, 282

KEATS, JOHN*English*

1795-1821

Thanks to Shelley's misapprehension and to an epigram of Byron's, the world at large will probably always think of Keats as a pitiably sensitive weakling who was actually killed by the savage reviews of "Endymion." Happily, this is far from the truth. The quality of the poetry in the book which followed the attack gave him a place with the foremost poets of the world. It contains "Lamia," "The Eve of St. Agnes," and "Isabella"—all of them glamorous with beauty. Leigh Hunt, who was more intimately associated with Keats than almost any one else, remarked that he "was born a poet of the most poetical kind. All his feelings came to him through a poetical medium. . . . He never beheld an oak tree without seeing the dryad."

"Bright Star! Would I Were Steadfast as Thou Art	XX, 306
Fancy	XX, 301
La Belle Dame Sans Merci	XVI, 296
Ode	XX, 307
Ode on a Grecian Urn	XX, 309
Ode to Psyche	XX, 311
On First Looking into Chapman's Homer	XX, 307
On Seeing the Elgin Marbles	XX, 304
On the Sea	XX, 305
To Autumn	XX, 300
"When I Have Fears That I May Cease to Be"	XX, 306

KELLER, HELEN*American*

1880-

Helen Keller has long been one of the wonders of the modern world. Blind, deaf, and dumb since she was eighteen months old, she has been brought out of that darkness by the careful teaching of Annie Sullivan Macy. In "The Story of My Life," written while she was at Radcliffe College, she tells with beautiful simplicity how the miracle was accomplished.

A Letter to Mark Twain	XII, 278
The Story of My Life	XII, 257

KELVIN, LORD (WILLIAM THOMSON BARON KELVIN OF LARGS) *Irish* 1824-1907

Lord Kelvin was the most distinguished man in the world of science of his time. His researches and writings in mathematics and in physics, his contributions to navigation, his speculations on the constitution of matter and the age of

the universe show him to be a man of extraordinary genius. In addition, he was a practical inventor, and much of his success in research is probably due to the fact that he was able to construct and to operate the most delicate apparatus as well as to predict his results by the most involved mathematics.

The Wave Theory of Light XVII, 82

KILMER, JOYCE *American* 1886-1918

This young poet was killed in action in the World War, leaving three slender volumes of verse in which are mirrored, as Morley says, "the inner romance and iridescence of humble lives and places—the little shops, the circus tent, the suburban trains, the sanctities that are hid under the roof of a home."

Trees XXIV, 70

KING, BASIL *Canadian* 1859-1928

Mr. King's life has been so divided between the Old World and the New that he has lived with a mental sense of following a spirit rather than a flag. His books of philosophy "The Conquest of Fear" and "Faith and Success," reflect this and act as a beacon light to thousands of people. His best-known novel is "The Inner Shrine."

The Conquest of Fear VI, 55

KINGSLEY, CHARLES *English* 1819-75

It was Kingsley who provoked Newman's "*Apologia pro Vita Sua*" when he attacked the latter's motives on entering the Roman Catholic Church. Kingsley himself had a living at Eversley in Hampshire in the Church of England. He was a militant Christian but his militant novels are forgotten, while the historical ones like "Westward Ho!" and "Heresward the Wake" are still popular. "Water Babies," "a fairy tale for a land baby," has taken its place among children's classics, and his lyrics are known to all lovers of poetry.

The Three Fishers VIII, 322

The Sands of Dee VIII, 321

KIPLING, RUDYARD *English* 1865-

"Kipling is the master balladist of our time," says Brander Matthews; "he has recaptured the spirit of the old unknown

bards who sang their stories into being . . . he has the singing simplicity, the straightforward directness of the folk singers, and also a dexterity of craftsmanship, a command of rhyme and rhythm unachieved by any of the more modern masters." Winner of the Nobel Prize for Literature in 1907, Kipling is to-day second to none among living English authors. Distinguished alike for prose and poetry he is the author, besides a thick volume of verse, of two famous novels, "Kim," a romance of India, and "The Light That Failed," many books of short stories including "Soldiers Three" and "Plain Tales from the Hills," and several books for children including "Puck of Pook's Hill" and the two "Jungle Books."

The Man Who Would Be King . . . I, 141
Without Benefit of Clergy . . . XXIV, 282

LA FONTAINE, JEAN DE *French* 1621-95

La Fontaine studied for the priesthood but gave it up to devote himself to literature. His best work was his "Fables," a versified collection of fables of all ages together with original ones of his own, all so colored by his personality in the telling that even those that first belonged to Æsop seem now La Fontaine's. He was born—an interesting fact for Americans—at Château-Thierry.

Fables . . . VIII, 101
Death and the Unhappy Man . . . VIII, 103
The Little Fish and the Fisherman . . . VIII, 102
The Sayings of Socrates . . . VIII, 101

LAGERLÖF, SELMA *Swedish* 1858-

In sharp contrast to the great Scandinavian realists like Ibsen stands the romanticist, Selma Lagerlöf. Steeped in the legends of the countryside, she makes her books rich with the flavor of the soil and gives them at the same time a fine lyric quality which is the greatest part of their romantic charm. She is the only woman who was ever elected a member of the Swedish Academy, and the only one who ever received the Nobel Prize for Literature. Her most famous books are "The Wonderful Adventures of Nils," a classic for children, "Gösta Berling," "The Girl from the Marshcroft," "Jerusalem," and "Mårbacka," all of them novels except "Mårbacka," which is a story of her childhood in Sweden.

The Ball at Ekeby . . . XXII, 71
The Paymaster of the Regiment . . . XX, 323

LAMB, CHARLES

English

1775-1834

From his writings, light, graceful, humorous, one would never suspect the author of constantly overshadowing tragedy and a dreary daily grind of clerkship in the India House. No trace of bitterness mars his work—he lived intensely in the simple pleasures that came to him and as far as might be forgot the rest, for, as he himself remarked, “the winds were tempered to the shorn Lambs.” His first volume was culled from papers that had been appearing in the *London Magazine* and called by the name of a light-hearted foreigner whom he had met in the East India House, “Elia.” In his thirty-third year of service, the East India House allowed him to retire on a generous pension, and Lamb was able to devote himself entirely to literature. He wrote jubilantly: “I came home for *ever* on Tuesday in last week; it was like passing from life into eternity.” His letters are as much beloved as his essays—they are more hasty, less literary, but full of his delicacy, wit, and whimsicality.

Dream Children; A Reverie	XXIV, 224
New Year's Eve	XXIV, 229
Selected Letters	III, 192
The Superannuated Man	XV, 114

LANDOR, WALTER SAVAGE

English

1775-1864

Landor was the original of Laurence Boythorn in Dickens's “Bleak House.” He is the author of “Imaginary Conversations” (prose dialogues between famous men and women of past ages), “Pericles and Aspasia,” and a number of distinguished poems.

The Maid's Lament	XVII, 218
“Mother, I Cannot Mind My Wheel”	XVIII, 217
On His Seventy-fifth Birthday	XVI, 58
To Robert Browning	IX, 122 .
Rose Aylmer	XVIII, 218
To the Sister of Elia [Mary Lamb.]	XXIV, 223

LANIER, SIDNEY

American

1842-81

Lanier was one of the finest musicians as well as one of the finest poets America has yet produced. “In his hands the flute was transformed into a voice that set heavenly harmonies into vibration.” He fought in the Confederate Army, and at the close of the war found himself impoverished both as to money and health. He died at thirty-nine, the author of a single volume of poetry which, containing, as it

does, "The Marshes of Glynn," "Sunrise," "A Ballad of Trees and the Master," entitles him to a place among the very best of our native poets.

A Ballad of Trees and the Master	XXIV, 69
The Marshes of Glynn	III, 54
The Stirrup-Cup	III, 60
Sunrise	III, 45

LANIGAN, GEORGE T. *American* 1845-86

Journalist.

The Ahkoond of Swat	II, 333
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LEACOCK, STEPHEN BUTLER *Canadian* 1868-

Leacock's literary output is both serious and humorous. He maintains his scholarly reputation as Head of the Department of Political Economy at McGill University with such volumes as "Elements of Political Science," monographs on Baldwin and La Fontaine. He is an exceedingly popular lecturer with an easy, rollicking humor and a cleverness in phrasing that appears in his lighter works and parodies such as "Literary Lapses" and "Nonsense Novels."

My Financial Career	IX, 328
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LEAR, EDWARD *English* 1812-88

For those who like nonsense verse wedded to delicious nonsensical drawings, no books are more desirable than those of Edward Lear. It is interesting to know that the author of "The Pobble Who Has No Toes" was employed for a time as draughtsman in the London Zoological Gardens, and that he once made drawings for a learned book called "The Family of the Psittacidæ."

The Owl and the Pussy-Cat	II, 320
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LEDWIDGE, FRANCIS *Irish* 1891-1917

A peasant poet whose genius was fostered by Lord Dun-sany, Ledwidge lived not to fulfil his early promise. He was killed in action during the World War. He is the author of a volume called "Songs from the Fields."

My Mother	IX, 227
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LEE, LAWRENCE *American* 1903-

Candlelight	XII, 247
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LEE, ROBERT EDWARD *American* 1807-70

Robert Edward Lee is one of the most romantic figures in American history and one of the best loved of all leaders of lost causes. Though he was a graduate of West Point and a soldier in the United States Army, he threw in his lot with his native state of Virginia at the outbreak of the Civil War, and was placed in command of the armies of the Confederacy. His whole life was marked by the simplicity and the almost austere devotion to duty which characterize his letters.

Autobiography II, 86

LE GALLIENNE, RICHARD *English* 1866-

After seven years of business, Mr. Le Gallienne turned to literature as a medium of expression with, as another poet says, "the pure voice of the confident poet." Mr. Untermeyer criticizes his work as revealing "some of the most exquisite things written in this rich and sonant age; for sheer beauty of image and delicacy of expression he has no peer among his contemporaries." His volumes include "Pieces of Eight," a romance of the West Indies, "The Junkman and Other Poems," "A Jongleur Strayed," and "The Romantic '90's," the story of his own experience in London during that brilliant and colorful era.

Oliver Wendell Holmes in the Romantic
'90's XVI, 264
Oscar Wilde IV, 288

LE MAÎTRE, JULES *French* 1853-1914

A famous critic, poet, novelist, dramatist, teacher, and journalist, Le Maître was admitted to the French Academy in 1896. His writings are distinguished for clearness and sanity.

The First Six Books of the "Confessions"
from Jean-Jacques Rousseau X, 76

LESPERANCE, JOHN T. *Canadian*

Empire First XIII, 4

LINCOLN, ABRAHAM *American* 1809-65

Lincoln's entire schooling was less than a year, but, urged on by his stepmother, he became a voracious reader and devoured everything he could lay hands on, returning always

to his two favorites, Burns and Shakespeare. His early writings and speeches give no indication of the heights to which he was to rise later. Not until the Dred Scott case did he stand forth in all his power. His best speeches are distinguished not only for clarity of thought but for rhythm and beauty of expression. The authoritative biography is Lord Charnwood's "Abraham Lincoln." The most powerful book about him in recent years is Carl Sandburg's "Abraham Lincoln: The Prairie Years."

First Inaugural Address	III, 279
Gettysburg Address	III, 293

LINDSAY, NICHOLAS VACHEL *American* 1879-

William Butler Yeats has hailed Lindsay as our foremost American poet to-day. He is a modern minstrel who has sung his songs all over the country, songs remarkable for the originality and versatility of their rhythms which "skip and turn somersaults, rock and reel" or "march solemnly," according to the whimsy of their author. His volumes include "General William Booth Enters Heaven and Other Poems," "The Chinese Nightingale and Other Poems," and "The Congo and Other Poems."

Abraham Lincoln Walks at Midnight . VII, 337

LODGE, THOMAS *English* 1557(?) - 1625

An English lyric poet whose romance, "Rosalynde," furnished the basis for Shakespeare's "As You Like It."

Rosalind's Description	III, 333
Rosalind's Madrigal	III, 332

LONDON, JACK *American* 1876-1916

Jack London died at forty after a strenuous life as ranchman, oyster pirate, coal shoveller, seal hunter, factory hand, longshoreman, Klondike gold seeker, and writer of "red-blooded" books. Two, at least, of the books will live, "The Call of the Wild," an incomparable dog story, and "The Sea Wolf."

A Goboto Night	XXII, 121
Jan, the Unrepentant	V, 260

LONGFELLOW, HENRY WADSWORTH *American* 1807-82

"Critics have styled him the Poet of the Commonplace," says Katharine Lee Bates. "It is no mean title. To lift the commonplace into the bright air of poetry is to confer one of the richest boons on dull humanity." The theme of

one of his best-loved poems, "Evangeline," was given to him by his friend, Hawthorne, who found nothing in it to attract his own genius. In another, "Hiawatha," he wove together the beautiful traditions of the Indians, and in still a third, "The Courtship of Miles Standish" he preserved one of the most delightful of early New England stories. He is responsible for one of the best English translations of Dante's "Divine Comedy." His minor poems have made him the favorite of many generations of schoolchildren.

Autobiography	XII, 155
My Lost Youth	XVI, 50
Paul Revere's Ride	VIII, 76

LONGSTREET, AUGUSTUS BALDWIN (Judge) *American*
1790-1870

Nowhere else is there so vivid a picture of the raw beginnings of social life in Georgia as in "Georgia Scenes" by this delightful humorist and philosopher.

The Gander Pulling XV, 166

LOTI, PIERRE (LOUIS MARIE JULIEN VIAUD) *French*
1850-1923

As an officer in the French Navy, whose service was chiefly in the Orient, Pierre Loti came honestly by the exotic flavor of his books. "Madame Chrysanthème" gives a picture of Japan from the point of view of a European sailor; "Aziyadé" is the story of a girl in Constantinople; "The Marriage of Loti" is located in Tahiti. "An Iceland Fisherman" is worth especial mention because its characters are French, a Breton girl and a Breton sailor in the Iceland seas.

Notes of My Youth I, 296

LOVELACE, RICHARD *English* 1618-58

Lovelace was imprisoned for petitioning Parliament to restore Charles I, an experience which resulted in the charming lyric which contains the line, "Stone walls do not a prison make." His ardor for the King exhausted his fortune and he died in poverty, leaving behind a slender volume of poems, "Lucasta."

To Lucasta, Going Beyond the Seas . . . I, 67

LOWELL, AMY *American* 1874-1925

After Miss Lowell made up her mind to become a poet, she spent eight years studying and writing before any of her

work was published. Her first volume, "A Dome of Many-Coloured Glass," appeared when she was thirty-eight. She was the high priestess of free verse in America, and was responsible for the introduction of polyphonic prose, a hybrid form midway between verse and prose. An interesting account of it may be found in her preface to "Can Grande's Castle." Her last important work was the "Life of John Keats," which critics have proclaimed the most authoritative and sympathetic treatment of the poet that has yet been written.

Madonna of the Evening Flowers . . . XVII, 5

LOWELL, JAMES RUSSELL *American* 1819-91

Theodore Roosevelt said that he thought of all the poets of the 19th Century we could least afford to lose Lowell because he was "so essentially and characteristically an American poet." His most famous work is "The Biglow Papers," satire in prose and verse of the events of the Mexican and Civil wars written in New England dialect. As a critic he is at his best in "My Study Windows," "Among My Books," and "A Fable for Critics." As a poet, "The Vision of Sir Launfal" is generally given as his high-water mark.

The Courtin' XV, 196
 To the Dandelion VII, 33
 To the Future VIII, 92
 June XI, v

LYLY, JOHN *English* 1554-1606

Influential in his own day for his resplendent style, Lyly is, except for some of his lyric poetry, little read in ours.

Cupid and Campaspe III, 335

LYTE, HENRY FRANCIS *Scottish* 1793-1847

An Episcopal minister, the author of "Poems" and "The Spirit of the Psalms."

Abide with Me IX, 43

MACAULAY, THOMAS BABINGTON *English* 1800-59

"He was a great scholar, a great writer, a great historian, a great man," says E. A. Freeman. Precocious as a child and as a student, he justified his early promise with his essay on Milton written at the age of twenty-five and published in the *Edinburgh Review*. He was one of the most

eloquent men of his age, and few historians have ever been able to interest so wide a public in their subject. Of the first two volumes of his "History of England" his American publishers wrote, "We have already sold 40,000 copies. . . . Probably within three months of this time the sale will amount to 200,000 copies. No work of any kind has ever so completely taken our whole country by storm." As a poet he is best remembered for his "Lays of Ancient Rome."

Horatius	XXIII, 225
Ivry— <i>A Song of the Huguenots</i>	XVIII, 31
Lord Byron	II, 110
The Task of the Modern Historian . . .	XII, 65

MACY, ANNIE SULLIVAN *American*

Mrs. Macy is the distinguished teacher of Helen Keller, and is scarcely less remarkable than her brilliant pupil for whose education and training she is wholly responsible.

A Supplementary Account XII, 268

MACY, JOHN *American* 1877—

Mr. Macy's most important contribution to our national life lies in his discerning analysis of the spirit which animates our national literature in such books as "The Spirit of American Literature" and "The Romance of American Literature."

American Literature I, 48

MAETERLINCK, MAURICE *Belgian-French* 1862—

Maeterlinck studied law and became a barrister, but his private fortune made it possible for him to give this up, when inclination directed, and devote himself to literature. He is distinguished for his poetic dramas, such as "Pelléas and Mélisande" and "The Blue Bird." It is interesting to note that his mystical philosophy shows the influence of Emerson.

Pelléas et Mélisande III, 209

MAHONY, FRANCIS SYLVESTER (FATHER PROUT) *Irish*
1804—66

A Jesuit priest who went to London and began a literary career, contributing verse, prose, and translations to various periodicals.

The Bells of Shandon VI, 33

MANGAN, JAMES CLARENCE *Irish* 1803-49

"Dark Rosaleen" is the very voice and spirit of Celtic Ireland. Drawing his inspiration for it from a poem written by a little-known Elizabethan, Mangan produced three versions of it before he left it in its present perfect form. Ernest Boyd says that "in him the authentic voice of Celtic Ireland was heard for the first time in Anglo-Irish poetry, and he indicated the way of escape from the dominance of England, which his successors have followed."

My Dark Rosaleen VI, 30

MANSFIELD, RICHARD *English* 1857-1907

Mansfield is generally thought of as an American actor, though he was born in Berlin of a German mother and an English father and received his education in England. He sang in the Gilbert and Sullivan operas and created several rôles in legitimate plays, "Monsieur Beaucaire" and "Cyranob de Bergerac" among them. There is an excellent "Life" by Paul Wiltach.

Autobiography X, 155

MARKHAM, EDWIN *American* 1852-

"The Man With the Hoe," published in 1899 and immediately acclaimed by the press as "the battle-cry of the next thousand years," was exceptionally happy in giving voice to what was beginning to be recognized as one of the great evils of modern industrialism. The direct inspiration for the poem was Millet's painting of the French peasant. Since then Markham's work has received the recognition it deserved, and as the author of five books of verse, he was crowned in 1922 the poet laureate of Oregon, his native state. His volumes include "Shoes of Happiness" and "Gates of Paradise."

Lincoln, the Man of the People . . . VII, 335
The Man With the Hoe XVII, 1

MARLOWE, CHRISTOPHER *English* 1564-93

This brilliant son of a cobbler was, except for Shakespeare, the most important of the Elizabethan dramatists, and there are critics who believe that if he had not been killed when he was twenty-nine there would have been no exception. His most famous plays are "Dr. Faustus," "Tamburlaine," and "Edward II." His "The Passionate Shepherd to His

Love" is one of the most frequently quoted of Elizabethan lyrics.

The Passionate Shepherd to His Love . . . XI, 1

MARQUIS, DON (DONALD ROBERT PERRY MARQUIS) *American* 1878-

Brander Matthews says that Don Marquis is essentially a poet, and the news comes as a surprise to those who got acquainted with him through "The Old Soak's History of the World," or "Sonnets to a Red-Haired Lady," or "Carter," a volume which contains one of the best stories ever written about a Negro. Yet the fact remains, and if he had no other books to his credit beyond the poems in "Dreams and Dust," "Poems and Portraits," and "The Awakening," he still would have enough to make him one of the most important figures of the present generation in America.

A Little While XIV, 286

A Princess in Egypt XIV, 284

The Saddest Man XIV, 252

MARVELL, ANDREW *English* 1621-78

Marvell's prose was exceedingly popular during his lifetime, but lost interest with the passing of the events it commemorated, and he is to-day remembered only for his poems.

The Garden I, 326

MASEFIELD, JOHN *English* 1875-

As a boy, Masefield went to sea, and his work, notably, "Saltwater Ballads," and the novel, "Sard Harker," show the deep impression which the life made upon him. But if he had never heard of the sea, he still would tower above most contemporary authors for the work he has done in long narrative poetry in compositions like "The Everlasting Mercy" and "The Widow in the Bye Street." He lived for a while in America, and is said to have worked as a bartender in Greenwich Village. It was a seventy-five-cent edition of Chaucer which he bought when he was twenty-eight and working in a carpet factory in Yonkers that determined him to be a poet.

Sea Fever XXII, 328

MASSON, THOMAS L. *American* 1866-

Mr. Masson has written more jokes than any other man in America. For more than twenty years he was managing editor of *Life*. He is known as a philosopher as well as a humorist, and has a wide following.

Some Historic Blurbs XII, 305

MASTERS, EDGAR LEE *American* 1868-

One of the first popular exponents of free verse in America, Masters' claim to immortality lies in the "Spoon River Anthology," a collection of grimly realistic graveyard epitaphs which pitilessly lay bare the frailties of the inhabitants of a small town in the Middle West.

Isaiah Beethoven XXII, 43

MAUPASSANT, HENRI ALBERT GUY DE *French* 1850-93

There is much in de Maupassant's work that is reminiscent of Flaubert, whose pupil he was for more than fifteen years, but while his enormous output prevented his ever becoming a like great stylist and purist, his work indicates a keener observation of life. The criticism most frequently made of him is that his range was narrow, but "The Necklace," "The Piece of String," and many others are short-story classics.

The Necklace XIII, 97

The Piece of String XIII, 108

The Wreck XV, 82

MAURICE, ARTHUR BARTLETT *American* 1873-

Mr. Maurice is the author of two interesting books, "The New York of the Novelists" and "The Paris of the Novelists," and other volumes.

The Paris of Some Americans XX, 59

The Paris of Victor Hugo X, 210

MAXIM, HUDSON *American* 1853-

A member of the distinguished family which has done so much to revolutionize modern warfare, Hudson Maxim has vivid memories of their poverty-stricken life in the backwoods of New England. He is the inventor of Maximite; his brother Hiram, of the Maxim gun; and his nephew, Percy, of the Maxim silencer.

Boyhood in Maine XXIII, 84

MAXWELL, WILLIAM BABINGTON *English* 1866-

Mr. Maxwell began his career by studying art, but came to the conclusion that this was not to be his vocation and retired to the country to live. He was thirty-five years old when his first book was published. His finest novels are "In Cotton Wool," "Spinster of This Parish," and "The Day's Journey." He has written many short stories and is the author of a book of philosophy called "Life."

Life XXII, 29

MCCRAE, JOHN *Canadian* 1872-1918

A physician, soldier, and poet, McCrae found time in the midst of battle to write many lyrics, the most famous of which is "In Flanders Fields," composed during the battle of Ypres and published subsequently in *Punch*.

In Flanders Fields XXI, 239

M'DONNELL, JOHN F. *Canadian*

The Voyageur's Song XIII, 9

McFEE, WILLIAM *Scottish* 1881-

The son and grandson of sea captains, Mr. McFee was born on a ship and has spent most of his life at sea observing humanity in England, in Constantinople, along the Spanish Main, and in New York, and writing about it with penetration, force, and impartiality. His most important novels are "Casuals of the Sea," "Command," and "Race," the first of a Latin-American trilogy. His books of essays include "Harbors of Memory," "Sunlight in New Granada," and "Swallowing the Anchor." Mr. McFee has in recent years become an American citizen.

Harbors of Memory IV, 62

The History of a Book XII, 18

Studies in Patriotism XII, 1

MELVILLE, HERMAN *American* 1819-91

One of the greatest services that the recent interest in the South Seas has performed is to bring back into prominence the excellent novels of an almost forgotten American author, Herman Melville, whose vivid books of the sea grew out of his own experiences as an officer in the American Merchant Marine. "Typee," "Omoo," and "Moby Dick; or the White Whale," are his best titles.

Moby Dick; or the White Whale XV, 1

MENDELSSOHN-BARTHOLDY, FELIX *German* 1809-1847

Mendelssohn was born in Hamburg and grew up in an ideal atmosphere in the home of wealthy and cultured parents. He received his first musical education from his mother and began to compose before he was twelve years old. Among the best-known compositions are "Elijah," "Midsummer Night's Dream," and an overture to Goethe's poem, "A Calm Sea and a Happy Voyage."

Autobiography XVIII, 227

MEYNELL, ALICE *English* 1850-1922

For many years Alice Meynell was known as an essayist rather than a critic, although her first volume of poetry, "Preludes," illustrated by her sister, brought her to the attention of Ruskin and Rossetti. Since then her reputation as a poet has steadily risen. She was the wife of Wilfrid Meynell, the critic.

A Dead Harvest XXII, 46

MIDDLETON, JESSE EDGAR *Canadian* 1872-

Journalist and author with a hobby for choral music, well known for his light verse. A volume of war poetry, "Sea-Dogs and Men-at-War," was published by G. Putnam's Sons.

Canada (Song for Dominion Day) . . . XIII, 5

MIDDLETON, SCUDDER *American* 1888-

Author of three books of verse, "Sheets and Faces," "The New Way," and "Jezebel, and Other Poems."

Jezebel XVI, 284

MILLAY, EDNA ST. VINCENT *American* 1892-

One of the most gifted of modern American poets, Miss Millay's volumes include "Second April," "Renascence," "The Harp Weaver and Other Poems," and "Two Slatterns and a King." In 1922 she won the Pulitzer Prize for the best volume of verse.

Travel XXIV, 115

MILLER, JOAQUIN (CINNATUS HEINE MILLER) *American*
1841-1913

"Poet of the Sierras" is the epithet which Miller himself liked best. "He was," to quote Herbert Cooper Thomson,

"the poet of a rough and eventful period." He "takes his place in Pioneer annals, along with the covered wagon." Tennyson called "Columbus" a masterpiece. His books of poems include "Songs of the Sierras," "The Ship in the Desert," and "The Shadows of Shasta."

Columbus XIX, 251

MILTON, JOHN

English

1608-74

Milton's is the second greatest name in the history of English literature, and there are those who prefer him even to Shakespeare. At the age of twenty-three he was "dedicated," as a priest, to the sacred tasks of the poetic life, and in the years that followed wrote the "Ode on the Morning of Christ's Nativity," "L'Allegro," "Il Penseroso," "Comus," the most famous mask in the English language, and "Lycidas," one of the most famous elegies. Then, for twenty years, except for a few sonnets, he wrote no poetry, but gave his pen to the Puritan cause with such diligence that blindness resulted. "Blind, old, and lonely," he sat down then to dictate "Paradise Lost" to his daughters. This was followed by "Paradise Regained" and a tragedy, Greek in feeling and execution, called "Samson Agonistes." Of his prose work, "Areopagitica," a plea for the freedom of the press, is most frequently quoted and recommended.

A Speech for the Liberty of Unlicensed	
Printing (from Areopagitica) . . .	XIV, 63
An Epitaph on the Admirable Dramatic Poet, W.Shakespeare. . .	VIII, 160
To the Lord-General Cromwell . .	XXI, 207
Ode on the Morning of Christ's Nativity	XXI, 195
On His Being Arrived at the Age of	
Twenty-three	XXI, 205
On His Blindness	XXI, 206

MOLIÈRE (JEAN-BAPTISTE POQUELIN) *French* 1622-73

As actor, playwright, and humorist, Molière is a shining light among the French dramatists of the 17th Century. Incomparable in his delineation of human nature, his keen satire and inimitable humor made him the delight of his own day, and his characters are immortal as types of the various failings and foibles of all classes of society. Their sayings have become proverbs, in both French and English. Among his many plays "The Misanthrope," "Tartuffe," "A

Physician in Spite of Himself" are representative examples of his style and wit.

Tartuffe. XXI, 81

MONTAGUE, CHARLES EDWARD *English* 1867-1928

Mr. Montague is the author of a satire on the way newspapers are run in "A Hind Let Loose," of a book of distinguished short stories in "Fiery Particles," of discerning essays in "Dramatic Values," and of two of the best books since the war in "Disenchantment" and the novel, "Rough Justice."

Another Temple Gone XXIII, 26
The Wholesome Play II, 210

MONTAGUE, MARGARET PRESCOTT *American* 1878-

The author of many delightful short stories and articles and of one novel, "Deep Channel."

England to America XIII, 15

MONTAIGNE, MICHEL DE *French* 1533-92

Montaigne was the first of the familiar essayists, an urbane, wise, and witty skeptic whose trenchant remarks upon human affairs have delighted many generations.

The Author to the Reader XX, 220
Of the Inequality Among Us XX, 221

MOODY, WILLIAM VAUGHN *American* 1869-1910

Mr. Moody's life was a constant protest against routine. At one time he declined a professorship at the University of Chicago offered for a single quarter of lectures at full salary that he might go where whim called him, though he traveled in poverty. As a poet, he was most successful with the lyric; as a dramatist, he is remembered as the author of "The Great Divide."

Gloucester Moors XVII, 101

MOORE, THOMAS *Irish* 1779-1852

At twenty-two Moore was the fashion in London. Shortly after his arrival there, he began writing his Irish melodies which have made him almost the national poet of his country. He was a friend of Byron, and it was to him that

Byron gave his "Memoirs" with the instruction to do with them as he pleased.

- "The Harp That Once Through Tara's Halls" VI, 38
 "Believe Me if All Those Endearing Young
 Charms" X, 260

MORLEY, CHRISTOPHER *American* 1890-

"Two breeding places have I known
 Where germinal my heart was sown;
 Two places from which I inherit
 The present business of my spirit:
 Haverford, Oxford, quietly
 May make a poet out of me."

But it is not only as a poet that Mr. Morley has won his spurs as one of the leading authors in America's younger generation. He is a satirist, a novelist, and, in the finest sense of the word, a bookman, as even the reader who runs can tell from "Parnassus on Wheels" and "The Haunted Bookshop." In 1922, he sprang into that enviable group composed of best sellers approved by critics with his "divine comedy," "Where the Blue Begins," which he immediately followed with another beautiful and fantastic story called "Thunder on the Left."

- A Birthday Letter to Charles Lamb III, 189
 Referred to the Author IX, 78

MORRIS, WILLIAM *English* 1834-96

Morris was author, artist, craftsman, and economist. In every field that he touched, his enthusiasm was boundless, his ideals were of the highest. His name is connected with the Morris chair, which he invented, and to his efforts much of the improvement in household art may be traced. Books were one of his main interests, and both as a printer in his own establishment, the Kelmscott Press, and as an author he made valuable contributions. "The Earthly Paradise" is his best-known title, a collection of Norse and Greek tales which deal with "old, unhappy, far-off things, and battles long ago." Others are "The Story of Sigurd, the Volsung," "The House of the Wolfings," and "The Life and Death of Jason."

- February III, v
 Love Is Enough XII, 256
 March V, v
 May IX, v

The Nymph's Song to Hylas . . .	XII, 248
The Voice of Toil . . .	XVII, 3.

MOWBRAY, J. P. (ANDREW CARPENTER WHEELER) *American*
1833-1903

For many years during his earlier career, Mr. Wheeler was an eminent art, musical, literary, and dramatic critic, and a brilliant *feuilletonist*. He was a lover of nature, and retired to the country after his marriage to Jennie Pearl Mowbray, with whom he collaborated under the pen name of J. P. Mowbray on a series of novels, of which "A Journey to Nature" is the first.

High Winds . . .	XXI, 299
Indian Summer . . .	XXI, 313

MUSSET, ALFRED DE *French* 1810-57

Alfred de Musset studied law and medicine, but abandoned them both for literature. His first writing was done under the influence of Victor Hugo. His most famous literary connection was his *liaison* with George Sand, the story of which has been told in his "Lui et Elle" and in her "Elle et Lui."

The Story of a White Blackbird . . .	XIX, 1
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NEWMAN, JOHN HENRY (CARDINAL NEWMAN) *English*
1801-90

Cardinal Newman was the leader of the Oxford Movement, or the Catholic revival in the Church of England. Besides many religious tracts, he is the author of "Apologia Pro Vita Sua" and a number of poems.

The Pillar of the Cloud . . .	IX, 42
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NIETZSCHE, FRIEDRICH WILHELM *German* 1844-1900

"Better had it been for the world at large if more American Christians had been conversant, before the year 1914, with the anti-Christian doctrines of Nietzsche," says Asa Don Dickinson. "We would not then have beheld the developments of those days in early August with mere uncomprehending amazement. *The world's great books cannot be ignored with impunity.*" "Thus Spake Zarathustra" is the book in which Nietzsche's doctrine that good and evil are purely relative is best exemplified. Others generally rec-

commended are "Ecce Homo," "The Anti-Christ," and "Beyond Good and Evil."

Selected Letters XI, 57

NORRIS, FRANK *American* 1870-1902

Norris's was a brilliant career cut short by early death, but even so he has left in his novels, notably, "The Pit," "The Octopus," and "McTeague," an enduring contribution to American letters.

The Passing of Cock-eye Blacklock XII, 229

The Ship That Saw a Ghost V, 116

NOYES, ALFRED *English* 1880-

There was no hesitation on the part of Alfred Noyes as to the profession he would adopt. He embraced literature upon leaving Oxford, and concerned himself with giving expression to what has been called "his love of England, a simple faith, and a buoyant idealism." The ballad is best suited to his genius, and among the number of stirring poems in that form we have "The Highwayman," "Forty Singing Seamen," etc. His "Collected Works" appear now in three volumes.

Creation IV, 92

NYE, "BILL" (EDGAR WILSON) *American* 1850-96

Lawyer, postmaster, and lecturer, Edgar Wilson adopted the name "Bill" for the purpose of foisting on a willing public daring puns and familiar references to men in high places. He is the author of "Forty Liars," "Bill Nye's Blossom Rock," "Chestnuts," "A Comic History of the United States," etc. He collaborated at one time with James Whitcomb Riley.

On Cyclones VIII, 189

O'HARA, THEODORE *American* 1820-67

O'Hara fought in the Mexican War as a captain and major and wrote his famous "The Bivouac of the Dead" after the battle of Buena Vista, in which so many Kentuckians fell.

The Bivouac of the Dead X, 297

OSLER, SIR WILLIAM *Canadian* 1849-1919

"Except it be a lover, no one is more interesting as an object of study than a student," says Doctor Osler, who was

all of his long and useful life a devoted student and teacher whose work at the University of Pennsylvania, Johns Hopkins and Oxford (where he became Regius Professor of Medicine in 1904) carried with it inspiration as well as instruction. Besides his strictly medical books, he is the author of several volumes of essays, the best known of which is "An Alabama Student and Other Biographical Essays."

The Student Life XXIII, 190

OVID (PUBLIUS OVIDIUS NASO) *Roman* 43 B. C.-18 (?) A. D.

Ovid studied law in Rome and Athens and held public offices in Rome, where he became one of the Decemviri. He was a friend of Horace and at one time a favorite of Augustus, who later banished him for writing a poem called "The Art of Love." His most widely read work to-day is the "Metamorphoses."

From Sappho's Letter to Phaon . . . XIX, 235

PAGE, THOMAS NELSON *American* 1853-1922

In such stories as "Marse Chan" and the others gathered under the title, "In Ole Virginia," and in novels like "Red Rock," Thomas Nelson Page has preserved the romantic charm of the South of the War and the Reconstruction. From 1913 to 1919 he was Ambassador to Italy, and during his term there found time to write a life of Thomas Jefferson in Italian. At the time of his death, he was at work on a book called "Washington and Its Romance" from which the excerpt given here is taken.

Washington and Its Romance . . . XI, 309

PAGE, WALTER HINES *American* 1855-1918

Though Mr. Page planned at one time to devote his life to scholarship, his great interest in politics and in social and educational development inevitably directed his steps into journalism. After a year of teaching school in Louisville, he became editor of the *St. Joseph Gazette*, then literary editor of the *New York World*, then editor of the *Forum Magazine*, then of the *Atlantic Monthly*, then of the *World's Work*, which he founded. It was his knowledge of Page's ability, gained through long association, which led President Wilson to send him as Ambassador to the Court of St. James's in 1913, thus continuing the tradition of a man of letters as American representative at the British capital.

His great service in this capacity, which lasted through five years of unremitting toil, proved too much for a physical frame that had always been frail, and when Page returned to America, it was only to die, a martyr to the cause he loved so well.

Letters of Walter Hines Page . . . XV, 261

PATER, WALTER *English* 1839-94

Since his death, Pater has become known as one of the most influential authors and critics of his time. "Studies in the Renaissance," says Arthur Symonds, "seems to me sometimes to be the most beautiful book of prose in our literature." Pater's other books include "Marius, the Epicurean," "Imaginary Portraits," and "Appreciations."

Leonardo da Vinci XI, 182

PATMORE, COVENTRY *English* 1823-96

Patmore was a Catholic mystic who began his work under the influence of Ruskin's ideas of "imaginative realism." He belongs with the Pre-Raphaelites, and Gosse ranks him as a poet of fine achievement.

Parting IV, 101

PEABODY, JOSEPHINE PRESTON (MRS. LIONEL MARKS)
American 1874-1922

Miss Peabody had not much sympathy with the free-verse movement, and her own books of poetry, "The Wayfarers," "Singing Leaves," "Pan, A Choric Idyl," are written in "chained" meter. Her Stratford prize play, "The Piper," which was produced both in England and in America with great success, is one of the best of her poetic dramas.

Fortune and Men's Eyes XVIII, 36

PEARY, ROBERT EDWIN *American* 1856-1920

The dramatic announcement of Peary's discovery of the North Pole on the heels of Doctor Cook's claim to the same discovery will not soon be forgotten. Peary's experiences in the Arctic have been recorded in "Nearest the Pole," "Snowland Folk," "Northward over the Great Ice," and "The North Pole."

At the North Pole VII, 100

We Reach the Pole VII, 114

PEPYS, SAMUEL *English* 1633-1703

The very curious "Diary of Samuel Pepys" throws more light on the days of the Restoration than any other book. As Secretary to the Admiralty, Pepys had ample opportunity to observe events from the inside and made the most of it. The chief delight of his book lies in the fact that it was never intended for other eyes than his own. It was written in cipher and left unprinted for more than a century and a half. He is the most amusing of gossips, says Andrew Lang, and of all those who have gossiped about themselves, the only one who has ever told the truth.

Selections from the Diary of Samuel Pepys IV, 172

PERTWEE, ROLAND *English* 1885-

Mr. Pertwee began life as a portrait painter, but abandoned in favor of acting, and that, in turn, in favor of writing, which seems to be his final choice.

The Loveliest Thing XXIII, 110

PETRARCH, FRANCESCO *Italian* 1304-74

Through his great love for the ancient authors, Petrarch became one of the principal revivers of classical learning in Italy. He moved in the most brilliant circles and was an intimate friend of Boccaccio, but he probably would have gone down in history simply as a scholar if it had not been for his romantic attachment for Laura de Sade in whose honor he composed many beautiful sonnets and *canzoni*.

He Paints the Beauties of Laura . . . XIV, 37

He Seeks Solitude XIV, 38

PLATO *Greek* 429-347 B. C.

As the pupil of Socrates and the teacher of Aristotle, Plato is the most famous of the philosophers of antiquity. It is through him that we know Socrates, for Socrates wrote nothing himself. Plato's works consist of "Dialogues" in which Socrates is nearly always the leading spokesman, such as the "Apology," "Crito," "Phaedo," and "The Republic." Plato was a member of an aristocratic Athenian family, his real name being Aristocles, surnamed Plato, which means "broad," and had reference either to his shoulders or to his forehead. In Sicily he quarreled with Dionysius, as a result of which Dionysius sold him as a slave. He was ransomed, and when he returned to Athens, opened an

Academy which exercised great influence over the intellectual life of his time.

The Republic XX, 287

PLINY, THE YOUNGER *Roman* 62-114

The Elder Pliny was a naturalist who met his death in an effort to study the eruption of Vesuvius at the time Pompeii was destroyed. His nephew, Pliny the Younger, was an orator and statesman, famous for his letters which do for the Rome of Trajan what the *Spectator* papers did for the England of Queen Anne.

Letters	XII, 49
To Calpurnia	XII, 49
To Septitius Clarus	XII, 49
To Sura	XII, 56
To Tacitus	XII, 51
To the Emperor Trajan	XII, 61

PLUTARCH *Greek* 46 (?)—120 (?)

Plutarch's most famous work is his "Parallel Lives," consisting of biographies of eminent Greeks and Romans arranged in pairs and contrasted, Cicero with Demosthenes, Alexander with Cæsar, etc. Asa Don Dickinson says that, as a philosopher, he was the Dr. Frank Crane of ancient Greece.

Demosthenes VIII, 286

POE, EDGAR ALLAN *American* 1809-49

"No other American poet," says John Macy, "has been so unanimously accepted by all the poets of the world." No other, surely, ever had a more cruel struggle to keep alive. When his father and mother died, impoverished actors, he was adopted by a wealthy Mr. Allan, who had no idea that he was taking a genius into his fold. At the University of Virginia, his gambling debts ran so high that Mr. Allan took him away from college and placed him in a counting house from which Poe ran away in a short time to Boston, where he published his first book, "Tamerlane and Other Poems." After a brief stay at West Point, from which he was expelled for his neglect of military duties, he published a new volume of poems. In 1834, he married his cousin, Virginia Clemm, a lovely child of thirteen, and the story of his efforts to provide comforts for her when he saw that she was dying of tuberculosis is one of the most pathetic in the annals

of our literature. And yet, "Once only," says Algernon Charles Swinburne, "has there sounded out of it [America] one pure note of original song—worth singing and echoed from the singing of no other man . . . the short, exquisite music, subtle and simple and sombre and sweet, of Edgar Poe." Besides his contributions as a poet, Poe made equally important gifts in the field of prose. He was the originator of the modern detective story, a medium in which he has not yet been surpassed.

The Assig nation	XVI, 102
Autobiography	XIX, 144
The Bells	XIX, 159
The Cask of Amontillado	IV, 82
The Fall of the House of Usher .	XIX, 167
For Annie	XIX, 163
The Gold Bug	VI, 265
The Raven	XIX, 152

POPE, ALEXANDER *English* 1688–1744

"The Nightingale of Twickenham" says of his early literary endeavors,

"As yet a child, nor yet a fool to fame
I lisped in numbers, for the numbers came."

When he was twenty-one the "Pastorals," that he had begun writing at sixteen, were published, and two years after that his famous essay on criticism. The best-known of his poems, "The Rape of the Lock", was composed to celebrate the actual theft of a lock of hair from one of the famous beauties of the day by her lover, and to "laugh them together again." The translation of the Iliad was his next important undertaking. After its publication, he took an estate at Twickenham, where he laid out his grounds with such skill as to invite the compliment of imitation by his Highness the Prince of Wales in the royal gardens. It is said that Pope did more than any one else in banishing the stiff, formal Dutch style of landscape gardening.

The Universal Prayer	X, 90
Ode to Solitude	XVIII, v

PORTER, WILLIAM HENRY (*See* O. HENRY)

PROCTOR, BRYAN WALLER *English* 1787–1874

The associate of such men as Lord Byron, Sir Robert Peel, Bowles, Browning, and Lamb, Proctor took the pen name

of "Barry Cornwall" for himself, and set about making a place in literature. Most of his verse was composed about 1815, while he was contributing to the *Literary Gazette*.

The Poet's Song to His Wife	XII, 250
The Sea	XXII, 323

PUSHKIN, ALEXANDER *Russian* 1799-1837

Graham's "Bookman's Manual" regards Pushkin as "the founder of Russian literature and the most representative poet of his country." On his mother's side, he was the descendant of a Negro who was ennobled by Peter the Great. He was possessed of a roving, fiery nature, and so much of the Byronic element of revolt is in his work that he has sometimes been called an imitator of the English poet. "Boris Godunov" is one of his best tragedies. "Eugene Onegin" is generally thought to be his masterpiece.

The Snowstorm	XXIII, 205
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QUINCEY, THOMAS DE *English* 1785-1859

De Quincey's supersensitvity and inability to face life as it was found a refuge in opium whose effect on his dreams and thought he has recounted in his amazingly frank "Confessions of an Opium Eater." His early life is the chronicle of a restless boy at outs with himself and the world. At seventeen he ran away from school and tramped about Wales and London, making friends with all manner of people. Later, Coleridge and Wordsworth were of his coterie. It was through the former that his interest in literature was first aroused. Most of his work was contributed to the current periodicals as sketches and papers. It was not till six years before his death that a collected edition of his books began to appear.

Levana and Our Ladies of Sorrow	XX, 138
The Pains of Opium	XXII, 95
The Pleasures of Opium	XIX, 210

RALEIGH, SIR WALTER *English* 1552-1618

Raleigh is so famous as a courtier to Queen Elizabeth, as a soldier, an explorer, and a colonist, that his literary work is generally passed over, yet he was the author of a "History of the World" (written while he was in prison in the Tower of London) and of much occasional verse.

Her Reply	XI, 2
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- RAND, THEODORE HARDING *Canadian* 1835-
 Poet and editor of "A Treasury of Canadian Verse"
 The Whitethroat XIII, 14

- REPPLIER, AGNES *American* 1859-

"Miss Repplier is often referred to as the foremost American *woman* essayist," says Asa Don Dickinson, "but where is the man who is her superior?" All of her books appear on recommended lists, special attention being accorded "Americans and Others," "Essays in Miniature," "Points of View," "Varia," and "Philadelphia: the Place and the People."

- A Plea for Humor VII, 1

- RIIS, JACOB *Danish* 1849-1914

The story of Riis's life in this country is the kind we like to think of as typically American, marked as it is by courage and faith and high ideals. As a police reporter on the New York *Sun*, he became a friend of President Roosevelt while Roosevelt was Police Commissioner of New York. He is remembered for the work that he did to make living conditions in New York more agreeable for poor people and for the books in which he tells about his work, "How the Other Half Lives," "Children of the Tenements," and the autobiography, "The Making of an American."

- Ribe IX, 29

- RILEY, JAMES WHITCOMB *American* 1853-1916

Abandoning his father's profession of law to run away with a traveling medicine man, Riley partially succeeded in realizing his youthful ambition to become a clown. He assisted the musical olio with dialect recitations and character sketches which he gave from the back step of the wagon. Finding his *forte* to be dialect poems, he published as the work of an ignorant Hoosier farmer "The Ole Swimmin' Hole" which was immediately popular. This was followed by "Afterwhiles" "Rhymes of Childhood," etc. The simple sincerity of his poems has given them a permanent place in American literature.

- The Elf-Child IX, 333
 A Liz-Town Humorist IX, 332

RITTENHOUSE, JESSIE BELLE (MRS. CLINTON SCOLLARD)
American

Miss Rittenhouse is the author of "The Younger American Poets," "The Door of Dreams," "The Lifted Cup," etc., and editor of "The Little Book of Modern American Verse" and "The Little Book of Modern British Verse."

The Ghostly Galley XXII, 51

ROBERTS, THEODORE GOODRIDGE *Canadian* 1877-

The Maid XVIII, 21

ROBINSON, EDWIN ARLINGTON *American* 1869-

While he was publishing his first poetry, Mr. Robinson struggled in various ways to make a living in New York, and at one time worked on the subway. "Captain Craig" (1902) attracted the attention of Roosevelt, who gave the author a position in the New York Custom House. Since 1910, he has devoted all of his time to poetry. Amy Lowell admired his work, and Richard Le Gallienne calls his "Collected Poems" one of the 20th Century's best ten books.

Richard Cory IV, 100

Vickery's Mountain XXII, 46

ROGERS, SAMUEL *English* 1763-1855

A banking clerk in the Rogers establishment, Samuel Rogers pursued poetry on the side and attracted so much attention that he was offered the laureateship of England. He declined, and it fell to Tennyson. He was known for his readiness to help the struggling man of genius and Moore, Campbell, and Sheridan were all the recipients of his generosity.

A Wish IV, 103

ROOSEVELT, THEODORE *American* 1858-1919

"No account of Mr. Roosevelt's career is complete," says the "Britannica," "without a reference to his literary work, which has been somewhat overshadowed by his reputation as a man of public affairs." His "Autobiography" and "Letters to His Children" are to many the most interesting of his productions. His history of the War of 1812 (written when he was twenty-four) is the standard work on

that subject. Other books of his that have been widely read are "Winning the West" and "African Game Trails."

Autobiography XX, 256

ROSSETTI, CHRISTINA *English* 1830-94

Although her brother, Dante Gabriel, was the leading spirit of the Pre-Raphaelites and she herself was closely allied with them, Christina Rossetti cannot be said to belong to this or to any other school. Her work, which is of a very high order, was the direct expression of her own experience.

A Birthday XII, 249
One Certainty IV, 100

ROSSETTI, DANTE GABRIEL *English* 1828-82

Rossetti was the leader of the Pre-Raphaelite Brotherhood, of which Gosse declares, "It is no exaggeration to say that every subsequent movement in English art and poetry has owed something to the Pre-Raphaelites, to their devoted study of true form, pure color, and unassisted nature." Before he was twenty, Rossetti had written in "The Blessed Damozel" one of the most remarkable and beautiful poems in English, and had begun a series of sonnets which were later collected under the title "The House of Life." Mabie called it "the noblest contribution in this form of verse yet made to our literature."

The Blessed Damozel IX, 286
The House of Life (Selected). . . . IX, 279

ROSTAND, EDMOND *French* 1864(?)-1915

Even in translation, Rostand's dramas retain much of their beauty and poetry. Three of them have met with distinguished success both in England and in America: "Cyrano de Bergerac," "L'Aiglon," and "Chanticleer."

Cyrano de Bergerac XI, 108

ROUGET DE LISLE, CLAUDE JOSEPH *French* 1760-1836

Rouget de Lisle composed the "Marseillaise" at Strassburg, where he was quartered, April, 1792. He wrote other poems, but they have all been forgotten except this stirring battle song.

The Marseillaise XIII, 299

ROUSSEAU, JEAN-JACQUES *French* 1712-78

"What one book do you like best?" Emerson once asked George Eliot. "Rousseau's 'Confessions,'" she answered. "So do I," said he, "there is a point of sympathy between us."

A self-confessed liar, thief, and libertine who abandoned his own children, Rousseau was nevertheless one of the most influential men of his time, leading the way for such educators as Pestalozzi and Froebel. The political ideas which he presented in "The Social Contract" set the world on fire and bore especial fruit in the French Revolution.

Confessions XII, 282

RUSKIN, JOHN *English* 1819-1900

"If," says Gosse, "the student . . . confines his attention to those solid achievements, the first three volumes of 'Modern Painters,' the 'Stones of Venice,' and the 'Seven Lamps of Architecture,' he will find himself in the presence of a virtuoso whose dexterity in the mechanical part of prose style has never been exceeded." Ruskin was a close associate of the Pre-Raphaelites and believed, as they did, that art should render the spirit of nature truthfully. In his fortieth year his interest shifted from art to a consideration of the working classes, and he became convinced that his duty lay in "striving to remedy the evil world in which men and women were living."

St. Mark's XVI, 125
Art and Morals XVII, 14

RUSSELL, W. CLARK *English* 1844-1911

Russell joined the British Merchant Service and made several voyages to India and Australia. In 1866 he retired from the sea and began to write sea adventure stories in which he described conditions in the service with such telling effect that many reforms were brought about. His best known book is "The Wreck of the *Grosvenor*."

A Nightmare of the Doldrums IV, 197

RUTLEDGE, ARCHIBALD *American* 1883-

A boyhood spent on the Santee River and on the coastal islands off South Carolina coupled with long visits there during later years, has given Mr. Rutledge an intimate knowledge of an exotic field. He is a poet, but he is more widely known as the author of nature sketches and studies.

Vendettas of the Swamp	I, 275
Wild Life on Bull's Island	VI, 247

RYAN, ABRAM JOSEPH (FATHER RYAN) *American* 1839-86

Father Ryan was a Roman Catholic priest who was a chaplain in the Confederate Army. He is known as the Poet of the Confederacy.

The Conquered Banner	II, 95
The Sword of Robert Lee	II, 97

ST. LUKE *Greek*

Luke was the "beloved physician" who accompanied Paul on his evangelical journeys and stayed with him in prison. He is the author of the most literary of the gospels, the excellence of his narrative being due, probably, to his early contacts with Greek culture.

II, 1-21	VI, 39
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ST. MATTHEW *Hebrew*

Tradition makes Matthew a tax-gatherer under the tetrarch, Herod, the author of the first gospels. He composed and wrote in Greek, but the book was written especially for the Jews.

II, 1-23, V	VI, 41
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ST. PAUL *Hebrew* c.67

Paul, who before his conversion was known as "Saul of Tarsus," was the first great missionary and theologian. He has been called "the second founder of Christianity," and he is generally known as "the apostle of the Gentiles."

I Corinthians, XIII	VI, 53
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SAND, GEORGE (AMANDINE-LUCIE-AUORE DUPIN, BARONNE DUDEVANT) *French* 1804-76

After ten years of marriage, George Sand separated from her husband and gave herself up to literature, leaving her fortune with her husband. "No writer—not excepting the Brontës—has shown deeper sympathy with uncommon temperaments, misunderstood aims, consciences with flickering lights, the discontented, the abnormal, or unhappy. . . ." "Her principal fault has been wittily defined by Mr. Henry James, who has remarked that in affairs of the heart she never quite "behaved like a gentle-

man.'" "Consuelo" and "The Devil's Pool" (also called "The Haunted Pool") are generally considered her masterpieces.

Mauprat XXIII, 13

SANDBURG, CARL *American* 1878-

Born of Swedish stock in Galesburg, Illinois, Carl Sandburg has had interesting experiences in living. He has driven a milk wagon and he has worked in a barber shop, in a brickyard, in hotel kitchens as a dish-washer, and on farms as a harvest hand. He has been a salesman and a newspaper man. He is the author of "Chicago Poems," "Smoke and Steel," "Slabs of the Sunburnt West," and of two delightful books of fairy stories for children, "Rootabaga Stories" and "Rootabaga Pigeons," and of a fine biography of Lincoln called "Abraham Lincoln: the Prairie Years."

At a Window XII, 246

SANTAYANA, GEORGE *Spanish* 1863-

Professor Santayana has made distinguished contributions to American literature in the fields of philosophy, poetry, and criticism. Especially penetrating in the discussion of other men's philosophy, his "Character and Opinion in the United States" is described as "keen, kindly analysis of American life and thought." His poetry is found in "A Hermit of Carmel," "Lucifer, a Theological Tragedy," etc.

As in the Midst of Battle There Is Room" IV, 103

SAPPHO *Greek* c. 625 B. C.

It is believed that Sappho lived on the island of Lesbos, and there is a legend that she loved Phaon who did not return her affection and that she died from a leap into the sea from the Leucadian promontory. She was the head of a poetic school and was much celebrated for her own poetry, which won for her the title of the Tenth Muse. Most of it has been lost, but that which remains bears eloquent witness to her genius.

Blest as the Immortal Gods . . . XIX, 234

SARGENT, EPES *American* 1812-80

Mr. Sargent was a journalist and for some time was editor of the New York *Mirror* and the Boston *Evening Transcript*.

He is best remembered for his song, "A Life on the Ocean Wave."

A Life on the Ocean Wave . . . XXII, 325

SASSOON, SIEGFRIED *English* 1886-

Sassoon is one of the poets of the war to distinguish himself for military service, but his poems are a protest against war and a call to peace. Braithwaite says that no English poet of late, with the exception of Walter de la Mare, has a purer strain of magic. "The Old Huntsman," "The War Poems of Siegfried Sassoon," and "Picture Show" are among his best-known volumes.

Dreamers XXI, 242

SCHAUFFLER, ROBERT HAVEN *American* 1879-

An author of diversified talents and activities, including music, editing, tennis, and sculpture. Among his best-known books are "The White Comrade and Other Poems," "Romantic America," "Romantic Germany," and "Where Speech Ends."

Earth's Easter VIII, v

SCHILLER, JOHANN CHRISTOPH FRIEDRICH *German* 1759-1805

Second only to that of his friend, Goethe, stands the name of Schiller. Best known as a poet, he is likewise distinguished for his work as a philosopher, an historian, a critic, and a dramatist.

To Laura XIV, 44

SCHREINER, OLIVE *English* 1863-1910

Oliver Schreiner, feminist and author, was the daughter of a Lutheran missionary in South Africa. Her "The Story of an African Farm" was praised by George Meredith. Other well-known books of hers are "Dreams" and "Woman and Labour."

A Dream of Wild Bees XX, 318

In a Far-off World XXII, 320

The Gardens of Pleasure XXII, 318

The Lost Joy XX, 314

SCOTT, ROBERT FALCON

English

1868-1912

After entering the navy, Scott became interested in Antarctic exploration, and in 1900 began preparations for his first expedition, with which he succeeded in reaching the farthest point south that had been penetrated up to that time. On his second and disastrous journey, he with four others discovered the South Pole on January 18, 1912, after traversing 1,842 miles on sleds. But Amundsen had beaten him there by five weeks. On their return, a blizzard held his party snowbound only a few miles from One Ton Base, where they died of starvation. The record of these last few terrible days appears in Scott's diary, which he kept to the day before his death.

Captain Scott's Last Struggle . . . VII, 125

SCOTT, SIR WALTER

Scottish

1771-1832

Even as a boy Walter Scott was collecting the old ballads and stories that were current in the countryside, which he afterward published, together with some imitations of his own, in "The Minstrelsy of the Scottish Border." This was followed by "Marmion" and "The Lady of the Lake." Then the rediscovery of a forgotten manuscript in his fishing tackle led him to offer "Waverley" to the public. His success with this, and his facility in writing, led to more books of the same sort, and in the purchase of an estate on the Tweed. It was about this time that he became the silent partner in a publishing house whose early failure enslaved him for the rest of his life in a debt which originally amounted to nearly half a million dollars. He made no attempt to take advantage of the bankrupt laws, but struggled to pay off the debt, and by working feverishly succeeded in wiping out an almost unbelievable part of it. Toward the end, his health broke down, and he was stricken with paralysis. His best novel is "The Heart of Midlothian." Others are "Ivanhoe," "Kenilworth," "Abbotsford," and "Quentin Durward." Ruskin, the disciple of beauty and art, prided himself upon knowing Scott by heart, while Carlyle remarked that "no sounder piece of British manhood was put together in that 18th Century of time."

Autobiography XVIII, 118

Bonny Dundee II, 105

Coronach XVIII, 126

"Hail to the Chief Who in Triumph
Advances!" XVIII, 116

"Harp of the North Farewell!" . . . XVIII, 127

Hunting Song	XVIII, 125
Robert the Bruce (Adapted). . . .	XII, 200
Wandering Willie's Tale	VIII, 251
From Minstrels of the Scottish Border:	
Fair Helen of Kirconnell	VIII, 333
The Wife of Usher's Well	VIII, 331

SEEGER, ALAN *American* 1888-1916

One of the most exquisite and restrained poems of the war is Seeger's lyric, "I Have a Rendezvous with Death," written shortly before he fell in the attack on Belloy-en-Santerre, in 1916. His "Poems" were published in the same year, with an introduction by William Archer.

I Have a Rendezvous with Death . . . XXI, 235

SETON, ERNEST THOMPSON *English* 1860-

Ernest Thompson Seton's family went to Canada when he was about five years old, and the boy grew up amid the primitive woods of Ontario. He studied art in Canada, London, and Paris, and his gift for drawing has made it possible for him to illustrate his own books, which make up "the most complete pictorial animal library in the world." His books include "Wild Animals I Have Known," "Animal Heroes," "The Trail of the Sandhill Stag," "Wild Animal Ways," and a monumental work called "Lives," which is concerned with the lives of game animals.

Coaly-Bay, the Outlaw Horse . . . XV, 240
The Wild Geese of Wyndygoul . . . XV, 251

SHAKESPEARE, WILLIAM *English* 1564-1616

Although Shakespeare's plays were as popular as those of any of his contemporaries, it seems not to have occurred to any one to collect them with the idea of publication until comparatively late. Then many of them were written from imperfect stage copies, or the lines were taken down in shorthand at performances of the plays. The first folio appeared in 1616. His writing life is usually divided into four periods: in the first he was engaged in making over old plays, and finding his stride by writing in imitation of the popular dramatists of the day; in his second period he was writing the chronicle history plays and the sparkling romantic comedies, of which "As You Like It" is one of the best; during his third period, as one critic comments, he surpassed not only all his contemporaries and predecessors, but he surpassed

even himself—this was the time of “Hamlet” and “Antony and Cleopatra”; in his last period he returned to the comedies, and those romantic pieces which are within the shade of a hair of being tragedies, such as “Twelfth Night.” The extent to which Shakespeare has become incorporated into our consciousness is told in the old lady’s comment of Hamlet: “I could have written that play myself—why, it’s nothing but quotations.”

“Blow, Blow, Thou Winter Wind”	IV, v
Hark, Hark! The Lark	VI, v
“Now my Fair’st Friend”	VII, 23
“O Mistress Mine, Where Are You Roaming?”	III, 330
Silvia	III, 329
Sonnets	VIII, 161
“Take, O Take Those Lips Away”	III, 331
“When Icicles Hang by the Wall”	XXIII, v

SHAW, HENRY WHEELER (See “JOSH BILLINGS”)

SHELLEY, MARY WOLLSTONECRAFT *English* 1798–1851

In competition with her husband and with Byron to see which could produce the most striking story of mystery and horror, Mrs. Shelley wrote “Frankenstein, or the Modern Prometheus,” “one of the most horribly successful tales of terror in English.” Except for her editing of Shelley’s poems, her other work is unimportant.

Frankenstein, or the Modern Prometheus VI, 132

SHELLEY, PERCY BYSSHE *English* 1792–1822

“Chaucer, Shakespeare, Milton, Shelley—these are, I believe, the four sublimest sons of song that England has to boast of,” says W. M. Rossetti. Expelled from Oxford for a pamphlet on “The Necessity of Atheism,” Shelley proceeded to London under his father’s displeasure and soon gave that gentleman even more reason for displeasure by running away with Harriet Westbrook, a tradesman’s daughter whom he wished to protect from the tyranny her school imposed upon her. Several years later, after they had become estranged, he put his enthusiasm for William Godwin’s doctrines into practice by running off with his daughter, Mary. In 1818, they went to Italy, where he stayed until his tragic death by drowning in 1822. The chronicle of these years is the story of his intellectual development, when his spirit of revolt was finding expression in wonderfully

beautiful poetry. Saintsbury says, "There was nothing that he could touch without communicating to it his own special poetical enchantments." One of the most sympathetic and interesting studies of Shelley is the novelized biography by André Maurois, "Ariel."

The Cloud	XV, 75
A Defence of Poetry	VI, 83
Lines Written Among the Euganean Hills	XIII, 164
Ode to the West Wind	XV, 78
To a Skylark	XV, 71

SHERIDAN, RICHARD BRINSLEY *English* 1751-1816

Sheridan was celebrated as a statesman and orator as well as a dramatist. In Parliament, he upheld the liberty of the press and opposed the Irish Union and the war with America so vigorously that the American Congress voted him a gift of money in gratitude. Two of his plays are popular on the stage to-day—"The Rivals" and "The School for Scandal."

"The Rivals," Act I, Scene 2	XIII, 119
Act III, Scene 3	XIII, 124
"The School for Scandal," Act III, Scene 3	XIII, 133
Act IV, Scene 1	XIII, 144

SHERMAN, STUART PRATT *American* 1881-1926

Although his career was cut off at its height, Mr. Sherman's influence as a critic of American letters has not died away. His best work is preserved in such books as "The Genius of America," "My Dear Cornelia," "Points of View," and others.

Samuel Butler: Diogenes of the Victorians	XVI, 134
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SHERMAN, WILLIAM TECUMSEH *American* 1820-91

General Sherman will always be remembered as the man who said that "war is hell" and marched from Atlanta to the sea, devastating the country as he went. By some military authorities he is considered one of the most capable of modern generals. The story of his life is contained in "The Personal Memoirs of William Tecumseh Sherman."

Autobiography	VIII, 170
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SIDNEY, SIR PHILIP *English* 1554-86

Sidney had a divine carelessness about his work, the result perhaps of his failure to take it seriously. None of it was published during his life, and it was owing entirely to his sister, the Countess of Pembroke, who was courageous enough to disobey Sidney's dying command to destroy them that any of his poems are preserved.

The Bargain III, 336

SIENKIEWICZ, HENRYK *Polish* 1846-1916

Sienkiewicz became world-famous as the author of "Quo Vadis"—a story of Rome at the time of Nero. He is the author of many sketches and stories and other novels, including a trilogy, "With Fire and Sword," "The Deluge," and "Pan Michael" which deal with Polish history between 1647 and 1751.

The Lighthouse Keeper of Aspinwall . XIX, 279

SLOSSON EDWIN E. *American* 1865-

Doctor Slosson is the head of a unique institution for the dissemination of scientific information to the public: Science Service. He is the author of "Creative Chemistry," "Easy Lessons in Einstein," and other volumes, and editor, with Dr. Otis Caldwell, of a volume called "Science Remaking the World."

Gasolene as a World Power XII, 81

The Influence of Coal-tar on Civilization XIV, 220

SMITH, CHARLES ALPHONSO *American* 1864-1924

"A scholar and a gentleman," Doctor Smith was for many years a teacher of English in the University of Virginia, the United States Naval Academy, and other schools and colleges. He is the author of "What Literature Can Do for Me," "O. Henry Biography," "Poe—How to Know Him," and other volumes.

O. Henry V, 189

SMITH, CAPTAIN JOHN *English* 1580-1631

This prince of adventurers was the son of a tenant-farmer in Lincolnshire. The scene of his escapades includes Asia, Europe, and Africa, and that in those days wildest of countries—America. Everyone knows of his management of the

colony at Jamestown, but not everyone knows the valuable contributions he made in his description of the new country. He is the author of "A General History of Virginia, New England, and the Summer Isles" and "True Travels and Adventures of Captain John Smith."

A Description of Virginia XXII, 58

SMITH, LOGAN PEARSALL *American*

An American scholar who lives in England, known chiefly for his prose poems in "Trivia" and "More Trivia."

Trivia XIV, 58

SMOLLETT, TOBIAS *Scottish* 1721-71

Smollett studied medicine at Glasgow and entered the navy as surgeon's mate. He is the author of the first sea stories in English fiction. Noted for his coarseness and vulgarity, he was nevertheless a figure to whom Dickens and Thackeray were glad to acknowledge their indebtedness. His masterpiece is "Humphrey Clinker," the story of a family traveling with an invalid through England and Scotland. The sea stories are "Peregrine Pickle" and "Roderick Random."

Travels XX, 1

SOPHOCLES *Greek* 495-406 B. C.

Sophocles was second in the great triumvirate of dramatists which included Æschylus and Euripides. He excelled in music and gymnastics and was competent enough as a soldier to become a general. His masterpieces are "Œdipus Tyrannus" and "Antigone."

Chorus from the "Antigone" . . . XIX, 329

SOUTHEY, ROBERT *English* 1774-1843

Much of Southey's youth was passed with his mother's half sister who is described as rich, genteel, the foe of noise and matrimony; the champion of cleanliness and the drama. This was an excellent culture medium for radical ideas, and he early conceived the plan of a socialistic pantisocracy with Coleridge. The "pantisocracy" was never established, and as he grew older he became conservative enough to be appointed Poet Laureate. His shorter poems are still

highly thought of, and his "Life of Nelson" is considered a model for short biographies.

After Blenheim	XV, 213
The Battle of the Nile	XIV, 177
The Inchcape Rock	XXII, 329
The Old Man's Comforts	II, 327

SPENSER, EDMUND

English

1552-99

Spenser had the good fortune to be born into a well-to-do family of noble birth. He went to Cambridge, and from there took up his residence in Ireland for ten years as Secretary to Elizabeth's Lord Deputy. The rebellion of 1599 cost him his house and fortune, and he died in poverty. Little more than this is known of his life, and a knowledge of his personality is gained chiefly through his writings. His greatest interest lay in the moral and religious questions of his day, which he glorified by his love of beauty—"beauty of sound and color, beauty of body and mind," while he sought in "physical beauty a reflection of spiritual perfection." His first important publication was "The Shepherd's Calendar," which appeared anonymously. Neilson and Thorndike point out that this is often regarded as the beginning of modern English poetry. His most celebrated work is "The Faerie Queen," a long poem in praise of the glories of Elizabeth's England. Of his shorter poems, "Epithalamion," written to celebrate his own wedding, and "Prothalamion" are two of the most beautiful. Spenser's influence on English literature can scarcely be overestimated and his disciples include such poets as Keats and Tennyson among their number.

Epithalamion	II, 8
Prothalamion	II, 1

STANLEY, HENRY MORTON

English

1840-1904

Sent to Africa to find David Livingstone, Stanley accomplished his mission, nursed him back to health, and proceeded with him on an exploring trip. After the death of Livingstone, he returned to Africa and made some important discoveries, for which he was knighted by the British government. He is the author of "How I Found Livingstone," "Through the Dark Continent," "The Congo," and "In Darkest Africa."

Through the Forests	XXIII, 301
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STEELE, SIR RICHARD *Irish* 1672-1729

Steele was a journalist, an essayist, and a dramatist who wielded considerable political influence through his editorship of the *Tatler*, the *Spectator*, and the *Guardian*, in which organs he published the work of his friend, Joseph Addison. The *Guardian* came to grief through its political views, and Steele was expelled from Parliament for a pamphlet called "The Crisis." His best-known work is collected with that of Addison under the title of "Sir Roger de Coverley."

The Coverley Economy IX, 11
Sir Roger on Men of Fine Parts . . . IX, 2

STEELE, WILBUR DANIEL *American* 1886-

Mr. Steele is a native of the same town that fostered O. Henry, Greensborough, North Carolina. He is the author of some of the best short fiction appearing in current magazines, and has repeatedly been awarded one or the other of the O. Henry Memorial prizes. His volumes include "Land's End," "Storm," and "Taboo."

Footfalls XVIII, 83

STEPHENS, JAMES *Irish* 1882-

Although Stephens began his literary career with verse, it was "The Crock of Gold" for which he won the Edmond de Polignac Prize in 1910 that brought him fame. Recently he has been concerned with reincarnating the old Gaelic legendary material in "Deirdre," "The Land of Youth," and "Irish Fairy Tales."

Check XXII, 52

STERNE, LAURENCE *Irish* 1713-68

Sterne's contribution to English literature consists of "two incomparable books": "Tristram Shandy" and "A Sentimental Journey." His letters are published under the title "Letters of Yorick to Eliza," the "Eliza" referring to a Mrs. Eliza Draper who was a friend of his for many years.

My Uncle Toby and the Widow . . XII, 319

STEVENSON, ROBERT LOUIS *Scottish* 1850-94

Ill-health forced Stevenson to abandon the hereditary profession of engineering, and ambition and inclination made

him a writer. In his twenty-fifth year began his friendship with Sir Sidney Colvin and his introduction to the cosmopolitan colony of artists at Barbizon, where he spent much of the next three years. "An Inland Voyage" and "New Arabian Nights" belong to this period. Even before this, the danger of tuberculosis was present and the rest of his life was a losing fight against the disease. After a short time in the Adirondacks, he went to the South Seas and bought a piece of land in Samoa, where he remained until his death. He is the author of "The Strange Case of Dr. Jekyll and Mr. Hyde," "Kidnapped," "Treasure Island," "A Child's Garden of Verses," and (perhaps more engaging than anything else) hundreds of letters to his friends.

"Poe, Nathaniel Hawthorne, Stevenson," says Conan Doyle, "these are the three, put them in what order you will, who are the greatest exponents of the short story in our language."

Markheim	XXI, 264
On Falling in Love	X, 23
Providence and the Guitar	XVII, 152
Requiem	XXI, 264
Truth of Intercourse	XVI, 60

STOCK, RALPH*English*

1881-

Mr. Stock first came to public attention in America with "The Dream Ship," the story of an amateur voyage to the South Seas. Since then he has published short stories which have been compared with those of de Maupassant.

Choice of Weapons	XVII, 324
The Eyes of Monsieur Renaud	XXII, 232

STOWE, HARRIET BEECHER*American*

1811-96

Mrs. Stowe's fame rests chiefly upon the authorship of "Uncle Tom's Cabin," the approximate estimated sale of which since its publication in 1852 has been ten million copies. It is not generally known that she was the author of more than two dozen books of which at least two, "The Minister's Wooing" and "Old Town Folks," were superior from a literary point of view to "Uncle Tom's Cabin."

The Minister's Wooing	XV, 199
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STREET, JULIAN*American*

1879-

Not so many years ago, Julian Street visited his own country and recorded his delightful adventures in a volume

called "Abroad at Home." Another equally attractive book of travel is "Mysterious Japan." He is the author of many short stories, one of which was an O. Henry Memorial Award prize winner, and of several novels.

The Jazz Baby	XVII, 193
Mysterious Japan	III, 128

SUCKLING, SIR JOHN *English* 1609-43

Suckling is one of the most typical of the Cavalier poets. He was famous "for ready and sparkling wit" at Court, and was such an extravagant gambler that his sisters one day came to the Piccadilly bowling green "crying for the fear he should lose all their portions." His loyalty to the Royalist cause robbed him of fame and fortune, and he fled to Paris where it is believed he poisoned himself. His poems, possessed of a natural loveliness, fancy, and exuberance, were, with his plays, first collected in 1646.

Constancy	I, 68
Encouragements to a Lover	I, 68

SUDERMANN, HERMANN *German* 1857-

Sudermann is one of the most popular and, some say, the greatest of living German dramatists. He is the author of "Magda" and "The Joy of Living." "Magda" was translated into English by Edith Wharton.

The Gooseherd	XII, 26
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SUGIMOTO, ETSU *Japanese*

"I can only say," writes Christopher Morley of Madame Sugimoto's autobiography, "that this story of a Japanese girlhood and of the brave child who found a seed of liberty stirring in her heart seems to me one of those rare triumphs where two diverse worlds speak openly to one another, and both are profited." After a childhood spent in Japan as "a daughter of the Samurai," Madame Sugimoto married an Americanized Japanese and came to this country to live. Upon her husband's death, she returned to Japan so as to bring her children up in the best traditions of her own country. She is now a teacher at Columbia University, and is well qualified to speak of the customs of America as well as Japan.

A Daughter of the Samurai	III, 160
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SWIFT, JONATHAN

Irish

1667-1745

Swift was born in Dublin, Ireland, and educated at Oxford where he took orders in the Church of England. He was the secretary of his patron, Sir William Temple, through whose influence he became Dean of St. Patrick's, Dublin. He was a friend of Pope, Steele, and Congreve. The book by which he is best remembered to-day was designed as a bitter piece of abuse of the foibles of adults, but by a strange whimsy of time, it has become a classic for children: "Gulliver's Travels."

Gulliver's Travels XVI, 203

SWINBURNE, ALGERNON CHARLES

English

1837-1909

"I may have surprised you by saying that Swinburne is the greatest of all our poets," said Lafcadio Hearn in a lecture to his Japanese students, "but understand that I am speaking of poetry as distinguished from prose, of poetry as rhythm and rhyme, as melody and measure. By greatest of poets I mean the greatest master of verse." Swinburne was an associate of the Pre-Raphaelite Brotherhood, and would have been made Poet Laureate upon the death of Tennyson except for his revolutionary tendencies. Among his best-known compositions are "Atalanta in Calydon," "Itylus," "Hymn to Proserpine," "By the North Sea," and "The Triumph of Time."

The Disappointed Lover XXII, 326
Hymn to Proserpine VII, 93
Itylus V, 308

TAGORE, RABINDRANATH

Hindu

1873

Poet, dramatist, philosopher, and educator, Tagore was born in Calcutta and educated in England. He is the founder of a university in Bengal which entertains many novel ideas of education, and is the author of several notable books, among them "The Gardener," "The Crescent Moon," "Sadhana," and "Gitanjali."

You Are the Evening Cloud XII, 252

TARKINGTON, BOOTH

American

1869-

Tarkington has reached distinction as a romanticist, as a novelist, as a dramatist, and as a humorist. He was first brought into fame with "A Gentleman from Indiana," the story of a young newspaper man with a desire to reform local politics. With his succeeding novels, "The Flirt,"

"The Turmoil," "The Magnificent Ambersons," and "Alce Adams," he has gained the title of "historian of Hoosier manners" and "Dean of American Literature." The last two won the Pulitzer Prize for the best American novel in the respective years of their publication. His most famous romance is "Monsieur Beaucaire," a story of the 18th Century; and his most famous play, with the possible exception of "Clarence," is "Beauty and the Jacobin." But his greatest achievement in the opinion of many lies in "Penrod" and "Seventeen." "It is my belief," says Dr. Maurice Francis Egan, "that Sodom and Gomorrah would have escaped their fate if a Carnegie of the time had made it possible to keep books like 'Penrod' and 'Seventeen' in general circulation!"

Beauty and the Jacobin	XXII, 164
Bimbo, the Pirate	XVII, 30
The Overwhelming Saturday	XIV, 143

TASSO, TORQUATO *Italian* 1544-95

Tasso was one of the most celebrated of the Italian epic poets, but his interests included law and philosophy as well. He studied at a Jesuit school in Naples and at the universities of Padua and Bologna. From Bologna he was obliged to flee for his life for writing a libelous poem on the university authorities. After this, he lectured on astronomy and mathematics at the University of Ferrara. His works include "Jerusalem Delivered," "Letters and Dialogues," and "Aminta," a pastoral drama.

The Golden Age XIV, 39

TAYLOR, BAYARD *American* 1825-73

"Dangerously versatile," Bayard Taylor is interesting both as a personality and as a man of letters. His most enduring work will undoubtedly be his translation of "Faust" in the original meters, an achievement which called him in 1878 as Minister to Germany, where his early death prevented his plan of writing Goethe's biography, but many of his original poems and stories have a distinctive fascination of their own.

Bedouin Love-Song	XVII, 132
The Chiropodist	XVII, 108

TAYLOR, BERT LESTON, ("B. L. T.") *American* 1866-1921

For his work as conductor of a humorous column in the *Chicago Tribune*, "B. L. T." is generally acknowledged the

literary father of the "Colymnists." His books include "The Log of the Water Wagon," "Motley Measures," and "Line-o-Type Lyrics."

Post-Impressionism XII, 308

TEASDALE, SARA *American* 1884—

Marguerite Wilkinson says that many of Miss Teasdale's lyrics are "quite perfect as poetry." They may be found in "Helen of Troy and Other Poems," "Rivers to the Sea," "Love Songs," and "Flame and Shadow."

Blue Squills XXII, 49

TENNYSON, ALFRED *English* 1809-93

When Tennyson was twelve, he had already been a poet for some years, and was writing epics in imitation of Walter Scott which he used to shout about the fields. His family encouraged him in his versifying, and his father used to say, "If Alfred dies, one of our greatest poets will have gone." The earliest volume of his poems was too new in style and method to win much approval from the public. But while England hesitated through several publications to take the new poet to her heart, America received his work enthusiastically. An echo of this enthusiasm was heard on the Continent, with his 1842 volumes, shortly after which he took his rightful place among the English bards. Although he lived a life of dreams rather than action, his large circle of friends, who were leaders of the time, like Gladstone and Carlyle, brought him into touch with the issues of the day. In January, 1884, Queen Victoria added to his honor of Poet Laureate by making him a peer of the United Kingdom.

"Ask Me No More" XV, 99
 "Break, Break, Break" XV, 112
 Crossing the Bar XV, 112
 The Lotos-Eaters XV, 100
 Merlin and the Gleam XV, 107
 New Year's Eve I, v
 Ode on the Death of the Duke of
 Wellington XVIII, 22
 Sir Galahad XV, 104
 The Throstle
 Ulysses XV, 101

TERRY, ELLEN

English

1848-1928

For twenty-four years Ellen Terry played with Henry Irving, acting the rôles of Ophelia, Desdemona, Portia, Cordelia, Lady Macbeth, and others. In "The Story of My Life" she is as engaging to those who read as she was to those who were fortunate enough to see her when she was the leading actress on the English stage.

Ellen Terry and Henry Irving . . . IV, 272

THACKERAY, WILLIAM MAKEPEACE

English

1811-63

Thackeray sums up his schooldays as a being "licked into indolence," "abused into sulkiness," and "bullied into despair." He spent as little time in the routine of study as possible, and passed his days "lying on a sofa reading novels and dreaming." When he came of age he inherited sufficient money to relieve him of the necessity of scrabbling for food in some uncongenial profession while he wrote. He promptly turned journalist, and became editor of a not very long-lived paper, the *National Standard*. But in two years the failure of the India Bank and gambling had reduced his fortune, and he was faced with the problem of earning his living. He hesitated between the career of artist or man of letters, decided for a time on the former, but finding it more difficult to live by his pencil than by his pen, he began to contribute papers to *Punch*. In 1847, Thackeray had written "Vanity Fair," his great masterpiece, of which he confessed, "I have a high opinion of that little production myself." "Pendennis," "Henry Esmond," "The Newcomes," and "The Virginians" followed.

The Book of Snobs . . . XIV, 46

De Finibus . . . XII, 291

On a Joke I Once Heard from the Late

Thomas Hood . . . X, 140

THEOCRITUS

Greek

c. 310-c. 345 B.C.

Theocritus was a bucolic poet who lived in the island of Cos. His poems are marked by a charming pastoral quality which Virgil thought worthy of imitation. Thirty-one have survived, most of them idylls.

The Songs of Thyrsis . . . XIX, 247

THOMPSON, FRANCIS

English

1859-1907

Like Keats, Thompson studied medicine before he gave himself entirely to literature as a profession. Mr. and Mrs.

Meynell discovered him in London in a poverty-stricken condition, and helped in every way to relieve his distress and bring his genius to the notice of the public. Chesterton appreciated him as "the greatest poet since Browning," and George Meredith hailed him as "a true poet of a small band." "The Hound of Heaven," his most admired work, is a mystical ode in which the soul is pursued by a swift and loving God.

Arab Love Song	XII, 251
July Fugitive	XIII, v
Shelley	XXIV, 256

THOREAU, HENRY DAVID *American* 1817-62

This is what John Burroughs said of his forerunner: "Thoreau was, probably, the wildest civilized man this country has produced, adding to the shyness of the hermit and woodsman the wildness of the poet, and to the wildness of the poet the greater verity and elusiveness of the mystic." He is the author of "Walden, or Life in the Woods," "Cape Cod," and "A Week on the Concord and Merrimac Rivers."

Friendship.	XIII, 271
Mist	XIII, 270
Smoke	XIII, 270

TIMROD, HENRY *American* 1829-67

Timrod was a member of a brilliant Southern literary coterie of which William G. Simms was the most outstanding figure. He was the author of several of the most popular war songs of the South.

Spring in Carolina	IX, 18
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TOLSTOY, LEO *Russian* 1828-1910

Tolstoy was the first of the Russian communists, and, Asa Don Dickinson adds, "the sincerest." As a literary figure, he is known chiefly for two great books, "War and Peace," "a panorama of Russian affairs, public and private, during the war with Napoleon," and "Anna Karenina," "a profoundly tragic work of fiction in the course of which Russian manners and customs are presented in great detail."

The Prisoner in the Caucasus	XII, 192]
What Men Live by	XVI, 231

TRELAWNEY, EDWARD J. *English* 1792-1881

Trelawney is remembered to-day because he was a friend of Shelley and Byron. He is the author of two autobiographical works: "The Adventures of a Younger Son" and "Recollections of the Last Days of Shelley and Byron."

Byron Goes to Greece XIII, 244
The Death of Shelley XIII, 151

TRUDEAU, EDWARD LIVINGSTON *American* 1848-1915

Trudeau was a practising physician in New York until tuberculosis made it necessary for him to go to the Adirondacks, where he took charge of the Saranac Laboratory for the study of tuberculosis and founded the Adirondacks Cottage Sanitarium for the treatment of consumption in working people.

Autobiography XIX, 92

TULLY, JIM *American*

H. L. Mencken calls Mr. Tully's hobo autobiography, "Beggars of Life," the best book of its kind he has ever encountered, and Rupert Hughes names him the American Gorky. As a youngster, Mr. Tully left a small Ohio town and became a tramp. Out of the experiences which followed he gets material for vivid fact and fiction which he molds into shape with firmness and power and sympathy.

Bright Eyes XX, 238

TURGENEV, IVAN *Russian* 1818-83

Turgenev received the usual education of the wealthy young Russian, but it was from a serf that he learned Russian folklore and poetry. "A Sportman's Recollections," which he published about 1850, Nathan Haskell Dole says, "had almost as powerful an effect in stimulating public dissatisfaction with serfdom as Gogol's "Dead Souls." But so delicately was it done that authorities found it impossible to seize upon anything in the book to suppress. "Fathers and Sons," his best-known work, has for its theme the struggle between the old and the new that was going on in Russian society. "Virgin Soil" is an introduction to "the subterranean world of political agitation." Good translations of

his work have been made by Isabel F. Hapgood and Constance Garnett.

The Song of Triumphant Love . . . XX, 28

"TWAIN, MARK" (See SAMUEL L. CLEMENS)

VALLERY-RADOT, RENÉ . . . *French* . . . 1853-

M. Vallery-Radot is the son-in-law and biographer of Louis Pasteur. Of "The Life of Pasteur," a prominent teacher of music says that he would like to make it compulsory in all of his classes, not because it has anything to do with music, but because it is one of the great books that everybody ought to read.

The Life of Pasteur XIX, 303

VAN DYKE, HENRY . . . *American* . . . 1852-

Doctor Van Dyke is poet, essayist, critic, story-teller, and author of books of religious inspiration, in all of which he shows himself the kindly idealist. He has written some twenty-one volumes, of which the best known are "The Gospel for an Age of Doubt" (which the *Outlook* considers "ranks high among modern contributions to the philosophy of religion"), "Little Rivers," a series of angling sketches, "The Poetry of Tennyson," "The Spirit of America," and "Days off."

The Angler's Reveille XI, 54
Salute to the Trees XXIV, 70

VASARI, GIORGIO . . . *Italian* . . . 1511-74

Vasari's work as a painter and architect, though he was a pupil of Michael Angelo, has been overshadowed by that of his greater contemporaries, but his history of Italian art is a classic which not even the careful research of modern scholars has been able to replace.

Domenico Ghirlandajo Florentine Painter, XXIV, 1

VIAUD, LOUIS MARIE JULIEN (See PIERRE LOTI)

VILLON, FRANÇOIS . . . *French* . . . 1431-86(?)

Villon belonged to a wandering gang of swindlers and robbers, and as a result of his wild manner of living, had to

spend a good part of his life in prison and in exile. After his last banishment, he disappeared and nothing more is known of him. He is one of the greatest of French lyric poets.

The Ballad of Dead Ladies XVI, 298

VINCI, LEONARD DA *Italian* 1452-1519

"History tells of no man gifted in the same degree as Leonardo was at once for art and science," says the "Britannica." He was painter, architect, sculptor, botanist, engineer, mechanic, musician, astronomer, and mathematician. He is known "to every schoolboy" as the painter of "The Last Supper" and the "Mona Lisa." Like that other great painter and sculptor, Michael Angelo, he was also a poet, and some of his verses are alive to-day.

Perseverance XIV, 38

VOLTAIRE, FRANÇOIS MARIE AROUET DE *French* 1694-1778

"Suppose," says Christopher Morley, "some visitor from another planet dropped in for an evening and could communicate his inquisition. We wanted to give him just one book that would offer a picture, trustworthy, frank, recognizable, of the life we have known—man's long campaign with nature, with other men, with woman, with himself. Some suggest 'Candide,' but I find that great book too pitiless." Whatever one's personal opinion may be the fact remains that 'Candide' is one of the world's great books. It was written in ridicule of the foolish optimism of the Rousseau school. Other books of Voltaire frequently placed on lists of "good" books are "Letters on the English" and "Philosophical Letters."

Letters on the English X, 92

WAGNER, RICHARD *German* 1813-83

It was Wagner's idea to make the German lyric drama bear the same relation to the German national life that the Greek drama did to that of the Greeks, and though his music aroused furious protest at first, it has since been more influential than that of any other composer of modern times. "Parsifal," "Tannhäuser," "Lohengrin," and "The Ring of the Nibelungs" are among his compositions.

Autobiography IX, 308

WALLER, EDMUND

English

1605-87

Dryden hailed Waller as the forerunner of the classic school and "the first that made writing (verse) easily an art." Impulsive and fickle, Waller found life full of turmoil which only his wit saved from tragedy. When Charles II, who had just received a poem of welcome from his pen, twitted Waller with his recent "Panegyric to Cromwell," the latter replied: "Sir, we poets never succeed so well in writing truth as fiction."

Go, Lovely Rose	I, 70
On a Girdle	I, 65

WALTON, IZAAK

English

1593-1688

The whole title of Walton's famous book is "The Complete Angler, or, Contemplative Man's Recreation: Being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing." No book has ever been written to take its place. "It would sweeten a man's temper at any time to read it," said Charles Lamb.

The Angler's Wish	XI, 39
The Complete Angler	XI, 40

"WARD, ARTEMUS" (CHARLES F. BROWNE)

American

1834-67

Browne was the first American humorist to make a reputation in Europe. He began to attract attention when, as a reporter on the Cleveland *Plain Dealer*, he wrote a series of sketches concerning a traveling menagerie in which he heightened the comic effect by a naive philosophy and grotesque spelling. He discovered his greatest talent when he began to deliver a humorous lecture called "Babes in the Wood." His career was cut short by pulmonary consumption.

On "Forts"	VIII, 200
A Visit to Brigham Young	VIII, 194

WASHINGTON, BOOKER T.

American

1858-1915

Booker T. Washington was born a slave in Franklin County, Virginia. He never knew definitely who his father was beyond the fact that he was a white man and the owner of a plantation near the one on which his mother lived. After Emancipation, he went with his mother and stepfather to Pennsylvania, where he worked in a coal mine during the

day and attended night school in the evening. After he heard of Hampton Institute as a place where Negro boys and girls were educated, he set out for it, walking all the way. He worked his way through, and upon graduation was offered a place as a teacher. When Tuskegee was founded, he was asked to take charge, and succeeded in building up a school larger than Hampton, devoted to the proposition that head, hand, and heart, must be trained simultaneously. As a result of this work he was invited to speak at the Atlanta Exposition, where he delivered a speech which made him famous. Thereafter he was recognized, not only as a great Negro, but as a great American and the acknowledged leader of the better element of his race.

The Atlanta Exposition Address . . . XXI, 290

WASHINGTON, GEORGE *American* 1732-99

By no stretch of the term could Washington be called a literary man, yet his "Farewell Address," delivered upon his retirement from the Presidency, is one of the noblest utterances that we have concerning the aims and hopes of America. His diary presents an interesting picture of Colonial and Revolutionary days.

Autobiography IV, 142
Farewell Address V, 91

WEBSTER, DANIEL *American* 1782-1852

Webster's last great oration, the "Seventh of March" speech, was an effort to reach by compromise a settlement of the slavery question. It failed of its purpose and resulted in his opponents' denouncing him through the North as a turncoat, but "the conviction of the justice of their cause that carried the Northern states successfully through the Civil War was largely due to the arguments of Webster."

Adams and Jefferson II, 58

WHARTON, EDITH *American* 1862-

"Few," says Asa Don Dickinson, "would question her designation as the most important among living American woman writers of fiction." Her work shows the influence of Henry James, who was a close friend, but it is distinctly her own and, on the whole, deserves the high rating which has

been accorded it. Her volumes include "Ethan Frome," a New England tragedy; "The Valley of Decision," a study of Italian society immediately before the French Revolution; "The House of Mirth" and "The Age of Innocence" (a Pulitzer Prize winner), two novels of New York society life.

The Young Dead X, 301

WHITE, STEWART EDWARD *American* 1873-

Stewart Edward White's name is well known to readers of fiction, especially to those who enjoy stories of the great out of doors. His first book, "The Westerners," appeared in 1901, and many books have come from his pen since that time. He was born in Grand Rapids, Michigan, and has two degrees from the University of Michigan. He has hunted big game in Africa and has written interestingly about it. During the World War he served as a Major of Field Artillery. He is a Fellow of the Royal Geographical Society. "Credo," published in 1925, represents the search for the ultimate truths of a man who understands nature thoroughly.

Credo XXIV, 317
The Riverman V, 271

WHITE, WILLIAM ALLEN *American* 1868 -

Mr. White is the editor of the *Daily and Weekly Gazette*, of Emporia, Kansas, and is nationally known as an editor and an author. Among his books are "The Court of Boyville," "In the Heart of a Fool," and "The Martial Adventures of Henry and Me."

Mary White V, 301

WHITMAN, WALT *American* 1819-92

"The tragedy of Whitman's life and art is that, while he was so proudly and joyously the poet of the people in every aspect of their swarming life, they did not care for him," says J. W. Chadwick. His family were of the common people—his father was a farmer and carpenter, and his mother was the granddaughter of a sea captain. Whitman had little schooling. He worked for a while as an errand boy in a lawyer's office—then in a printing office, and finally he became editor of the *Brooklyn Eagle*. During this time he had been contributing to magazines and reviews, and had even written several novels, but none of this work gave much of a foretaste of his monumental "Leaves of Grass," whose

first edition appeared when he was thirty-six years old. The book attracted scant attention until Emerson wrote of it as "the most extraordinary piece of wit and wisdom that America has yet contributed." Since that time he has grown in critical esteem until to-day he is ranked as one of the greatest poets America has yet produced.

By Blue Ontario's Shore	XVIII, 132
I Hear America Singing	XIII, 73
I Saw in Louisiana a Live-oak Growing	XXIV, 72
Memories of President Lincoln	VII, 323
O Captain! My Captain!	III, 294
Preface to 1855 Edition of "Leaves of Grass"	X, 304

WHITTIER, JOHN GREENLEAF *American* 1807-92

Burns was the first poet to influence Whittier to any extent, and for a time he wrote in the Scottish dialect, which he handled with considerable skill. William Lloyd Garrison, the great anti-slavery reformer, was his first publisher, and there was not a striking incident in the whole campaign for abolition which he did not commemorate in his poetry. His best poems were lyrics "of the inner life in which the personal note was clear and sweet," and "Snowbound," which has been called "The Cotter's Saturday Night" of New England.

The Barefoot Boy	XI, 50
My Psalm	XVI, 53

WIDDEMER, MARGARET (MRS. ROBERT HAVEN SCHAUFFLER)
American

A poet since she was a child, Miss Widdemer's work includes "Factories with Other Lyrics," "The Rose-Garden Husband," and "The Wishing Ring Man."

The Forgotten Soul	XXII, 45
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WILDE, OSCAR FINGAL O'FLAHERTIE WILLS *Irish* 1856-1900

Wilde was the leader of the æsthetic cult which has been so beautifully burlesqued in Gilbert and Sullivan's "Patience." Famous in his own age as a brilliant conversationalist and classical scholar, he is now remembered as the author of fairy stories distinguished for their delicacy and beauty ("The Happy Prince" and "The Nightingale and the Rose"), and of plays ("Lady Windermere's Fan") and "The Importance

of Being Earnest") which are noted for their sparkling wit, and a novel, "The Picture of Dorian Gray," which is frequently interpreted autographically. In 1895 he brought an unsuccessful suit for criminal libel against the Marquis of Queensberry and was sent to prison for two years, during which time he wrote his famous "Ballad of Reading Gaol." Ostracized in England, he went, upon his release, to Paris, where he died, wretched and unhappy.

The Ballad of Reading Gaol	IV, 307
The Birthday of the Infanta	I, 1
The Happy Prince.	III, 85

WILLIS, NATHAN PARKER *American* 1806-67

Upon his graduation from Yale, Willis published his first volume of poetry and shortly after established the *American Monthly Magazine*. As an *attaché* of the American legation at Paris, he went to Greece and Turkey, a trip which gave him material for a book called "Inklings of Adventure." After his return he had the reputation of being the best-paid professional writer in America.

The Inlet of Peach Blossoms	XXI, 208
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WILSON, HARRY LEON *American* 1867-

The first-rate literary quality of Mr. Wilson's work has been somewhat obscured by its great popularity. Yet the author of "Bunker Bean," "Ruggles of Red Gap," "Ma Pettingill," "Merton of the Movies," and "Cousin Jane" has in these volumes and others made a fine contribution to American letters.

Ruggles and Fate	XXIV, 130
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WILSON, WOODROW *American* 1856-1924

Few of our presidents have been endowed with greater gift of expression than Woodrow Wilson. Besides his speeches, he is the author of "A History of the American People," modeled on Green's "Short History of the English People"; of a biography of George Washington, which has been compared with Irving's and Scudder's, and "The New Freedom," which contains his ideas of government. This last volume was written before the outbreak of the war.

Wit and Wisdom of Woodrow Wilson (<i>Arranged by Ralph Linthicum</i>)	XVIII, 129
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WILSTACH, PAUL *American* 1870-

Mr. Wilstach has the happy faculty of recreating the charm of a locality on the pages of a book. This service he has performed for Mount Vernon, Monticello, "Potomac Landings," and certain parts of the Pyrenees. He is also the author of "Richard Mansfield, the Man and the Actor."

Jefferson at Monticello XI, 327
Washington at Mount Vernon XI, 314

WITHER, GEORGE *English* 1588-1667

Lawyer and lyric poet.

The Author's Resolution I, 71

WORDSWORTH, WILLIAM *English* 1770-1850

The most important event in Wordsworth's life was his meeting with Coleridge at a time when his distrust of his own ability was strongest. The result of their friendship was the composition of the "Lyrical Ballads," the most significant volume which appeared during that period of English literature which is generally called in the school books "the age of Wordsworth." Their purpose is clearly stated in the preface to the volume. "It is because he has invested our ordinary everyday principles of conduct, which are so apt to become threadbare, with such imperishable robes of finest texture and richest design that Wordsworth holds so high a place among the greatest moralists in verse." He died in 1850, Poet Laureate of England.

To the Cuckoo IX, 22
Daffodils VII, 26
The Green Linnet IX, 21
London, 1802 XXI, 195
Preface to the "Lyrical Ballads" . . . VII, 133
The Rainbow X, v
The Small Celandine VII, 29
Tintern Abbey I, 329

YEATS, WILLIAM BUTLER *Irish* 1865-

Yeats is the most significant name in the Irish Literary Revival because he succeeded in directing the talent of the young Irish writers from their political bombast and abuse to the retelling of the ancient stories of his country. His friendship with John O'Leary, an old Irish patriot, was the incentive for his own desire to create a national literature for

Ireland, and while his genius found expression in all fields, poetic, dramatic, narrative, it is as poet that he finds his most natural outlet. About 1899 he secured with Lady Gregory the Abbey Theater in Dublin, which was consecrated to the fostering of Irish plays by Irish playwrights. Here many of his own poetic dramas were produced, among them "The Countess Kathleen," "The Shadowy Waters," "The Land of Heart's Desire," "Kathleen Ni Hoolihan," "At the King's Threshold," etc.

The Lake Isle of Innisfree VI, 35

YEZIERSKA, ANZIA

Polish

1885-

It is because she has struggled through the grime of the East Side of New York City that Mrs. Yeziarska is able to write about it with such convincing power. She is the author of "Children of Loneliness" (which includes an interesting autobiographical sketch), "Hungry Hearts," and "Salome of the Tenements." Her novel "Bread Givers" contains a fine study of an old Jewish Rabbi and his daughters.

Mostly About Myself VI, 1

ZOLA, ÉMILE

French

1840-1902

This great exponent of realism is the author of a famous series of twenty novels which set forth in detail the social history of a whole family for the score of years between the Coup d'État and the downfall of Napoleon III. His books are characterized by a mass of sordid details, presented, however, with terrific power, which has led to the use of the term "Naturalistic" to describe the method. "La Débâcle," a novel of the Franco-Prussian War, and "Nana," the story of the life and death of a courtesan, are two of the best known of the series. Most of his work has been translated into English by Vizetelly.

The Attack on the Mill XVIII, 253

The Death of Olivier Bécaille . . . IX, 145

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